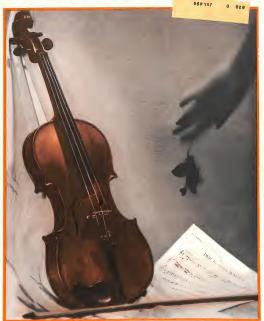
THE ETUDE October 1948

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THE NEW YORK CITY Opera Company, encouraged by its successful revival last season of Mozart's "Don Giovanni," will add another Mozart work to its repertoire for this season, when it will present "The Marriage of Figaro." Roles already assigned indicate that Virginia MacWatters will sing Suzanna, while the part of the Countess will be sung by Leona Scheunemann, a new addition to the company, coming from the Civic Opera Associaton of St. Paul, Minnesota. Laszlo Halasz, founder of the company, will begin his sixth year as musical di-

was held in that place September 12 to 19. Gaston Poulet, one of the leading French conductors and founder of the

THE FIRST INTERNA-

TIONAL Music Festival

of Besançon, France,

Fischer, Georges Enesco, Constant Lam- who appeared during the past summer as cal director. bert, Arthur Honegger, Georges Migot, guest conductor at the Lewisohn Stadi-Pierre Fournier, Federico Elizalde, Mar- um, will be associate conductor. celle Mayer, Louis Marcelle Delannoy, and Andre Clutvens.

planist of Australia, is the winner of the various states of the union. Edward M. seven orchestras, compared with last seaannual overseas scholarship awarded by Chirdakoff of Michigan is the winner of son's figure of two hundred and thirtyeration with the Australian Broadcasting his String Quartet in E Minor, Second groups. Commission. The scholarship entitles her prize of fifty dollars in this group went to three years study at the Juilliard to Willard Elliot of Texas for his Quintet School of Music.

"WOOD NOTES," a set of lyric poems award for his Sonata for Viola and Piano, grams this season, including those of the Forty-Seven. A tie for second place be-Charleston (West Virginia) Symphony tween David Meese of New Jersey and Orchestra, the Arkansas State Symphony Harold Littledale, Jr., of New York City, Society, and the North Carolina Sym- resulted in each receiving twelve dollars author, lecturer, and editor of the Teachphony Orchestra.

to financial difficulties, has now found a summer, has been engaged for next sumtion season. Shorter by two weeks than son's production of "Lohengrin." previous seasons, the opening performance will be given on November 29, the name of the opera to be announced new productions for its 1948-49 season. cerning the Philadelphia season.

THE TWENTY-SIXTH ANNUAL season of opera in San Francisco opened on September 14 with a performance of "Falni," "Rigoletto," "La Gioconda," "Die Meistersinger," and "Carmen."

WALTER SPRY, for fifteen years on the faculty of Converse College, Spartanburg, South Carolina, has retired. He is widely known as a composer, lecturer, performer and educator.

TRA has been organized, and plans are they plan to give as their first performin Paris, was the artistic formulating for a fall and winter series ance d'Albert's "Tiefland," which in the director. Among the ar- of two concerts weekly. Herbert Zipper is English version will be given as "The tists scheduled to appear were Edwin the musical director, and Richard Korn, Lowlands," Siegfried Landau is the musi-

Contest of the National Federation of throughout the nation. At present there FRANCIS MORAN, twenty-one-year-old Music Clubs has produced winners from are some three hundred players in thirtythe Juliliard School of Music in coop- a cash award of one hundred dollars for six players in thirty-one symphony

for Bassoon and Strings. William Thom- first opera season in twenty-four years. son, also of Texas, won the fifty dollar Eight performances were given, consisting of "Madame Butterfly," "La Bohême, by J. Mitchell Pilcher of Montgomery, and Sidney Juvell Palmer, of New York "Rigoletto," and "The Barber of Seville," Alabama, is the inspiration for the or- City, was awarded twenty five dollars for each opera being given two presentations. chestral suite of the same name, written his Sonata for Trumpet and Plano. In the The orchestra was the National Symby William Grant Still, noted composer choral composition group, first award of phony of Guatemala, with the chorus of Los Angeles. The suite will be pre- fifty dollars went to Theodore Snyder of made up of native singers. Among the sented on a number of symphony pro- New York City for his setting of Psalm leading singers were Virginia MacWatters, Giulio Gan, and Ivan Petroff.

and fifty cents. THE METROPOLITAN OPERA COMPANY, MARGARET HARSHAW, of the Metro- of Doctor of Music, conferred on him by after announcing that it would be com- politan Opera, who appeared at the Paris the Musical Arts Conservatory of Amaril- six years old. At the age of seventeen he pelled to cancel the 1942-49 season, due Opera with great success during the past lo, Texas: this, to quote from the citation, came to the United States as a violinist way, with the cooperation of the various mer. The Canadian soprano, Mary Both- music education in his native country, faculty of the New England Conservatory unions involved, to promote a subscrip- well, also has been engaged for next sea- France, and in more recent years through for many years.

THE VIENNA OPERA is planning six try, America." later. The Metropolitan's sixty-fourth "Carmen" and "Die Meistersinger" are to season will include the usual number of be restaged. Puccini's "Turandot" and fourteen Saturday evening subscription Verdi's "Macbeth" will be given, and productions which will begin on Decem- there will be two revivals by contember 11. No information is at hand con-Pfitzner, and "Tarassenko" by Franz its programs during the Salmhofer.

GUSTAV MAHLER'S Eighth Symphony, symphony, William "The Symphony of a Thousand," was Schuman's William staff" in the Memorial Opera House, the highlight of the Hollywood Eowl sea- Billings Overture, Quin-The closing date of the season is October son which closed September 4. Under the cy Porter's The Moving Tide, Burrill Phil-17. Operas scheduled for performance, in direction of Eugene Ormandy, the sym- lips' Scherzo, and Peter Mennin's Fanaddition to "Falstaff," are "Don Giovan- phony was given a true Hollywood style tasia for String Orchestra. performance with literally more than a thousand singers assembled from fiftytwo communities in Los Angeles County.

> erative basis in New York City. The of Montreal won the second prize of three Light, and others in great numbers. young musicians forming the group have hundred dollars,

THE BROOKLYN SYMPHONY ORCHES- been rehearsing for several months, and

THE NATIONAL ORCHESTRAL ASSO-CIATION continues to send its graduates, THE SIXTH ANNUAL Young Composers in increasing numbers, to organizations

GUATEMALA CITY recently enjoyed its

MAURICE DUMESNIL, concert planist, Ferrari was located in the United States. er's Round Table department of THE ETUDE, has received the honorary degree in recognition of "his contribution to in the Boston Symphony. He was on the his generous and friendly help to musicians and students in his adopted coun-

THE BALTIMORE SYM-PHONY ORCHESTRA, conducted by Reginald Stewart, will include a season. Among these are Vaughan-Williams' new

EDGAR SCHENKMAN, for fourteen years a member of the faculty of the Juilliard School of Music, has resigned to take over the conductorship of the Norfolk (Virginia) Symphony Orchestra. Inaugurating a new regime, the Norfolk Civic Chorus will be in-



tegrated with the orchestra. While at the Juilliard School Mr. Schenkman was director of the Orchestra Department and

conductor of the Opera Theatrc. The Choir Invisible

LULA MYSZ-GMEINER, German opera singer of several decades ago, died in August in the Russian occupation zone of Germany at the age of seventy-two. Frau Mysz-Gmeiner had appeared in most of the music centers of Europe. Following her success in Vienna at the age of eighteen, she became a protégé of Brahms and sang many of his composi-

FRANK WITMARK, youngest of the six Witmark brothers who were formerly members of the music publishing firm of M. Witmark and Sons, died August 3 in Weehawken, New Jersey. He wrote a number of piano pieces and also several musical comedies.

FRANK A. McCARRELL, for thirty-nine years organist of the Pine Street Presbyterian Church, Harrisburg, Pennsylvania, died in that city on July 20, at the age of seventy-one. Mr. McCarrell was widely known as an organ recitalist and choral conductor. He was director of the Harrisburg Christian Endeavor Choral Union, the Harrisburg Solo Choir, and for a time the Wednesday Club Chorus.

GUSTAVE FERRARI, eminent Swiss composer, organist, and conductor, died in July in Geneva, Switzerland, at the age of seventy-six. From 1916 to 1946 Mr.

FELIX WINTERNITZ, prominent violinist and teacher, died August 20 at Cambridge, Massachusetts. He was seventy-

WHIJAM B. CHASE, music critic and editor, died August 25 at Whitefield, New Hampshire, at the age of seventy-six. He had served as music critic of The New York Sun from 1896 to 1916, and as music editor of The New York Times from 1916

OSCAR LORENZO FERNANDEZ, Brazilian composer and founder of the Brazilian Conservatory in Rio de Janeiro, died in that city on August 27 at the age of fifty. He composed many works notable for their native folklore inspiration.

OFFY SPEAKS, world-known composer of songs, including the widely sung On the Road to Mandalay, died August 27 in JACQUELINE DRUCKER of San Fran- New York City, aged seventy-two. In his cisco, is the winner of the first prize of early professional years he was a promi-\$1000 in the North American Prize Con- nent church and concert soloist. Many OPERA 48 is the name of a new opera test, conducted by the Schmitz Piano successful songs came from his pen: company recently organized on a coop- School of San Francisco. Madeleine Blais Morning, To You, Sylvia, The Lord is My

(Continued on Page 642)

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Making Amusements Safe for Youth

ARE THEY INTERESTED?

A composite picture of groups of little ones at the Wednesday morning

MONG the man-made blessings of this era which bring very great joy to millions are the printing press, the radio, and the motion picture. However, all of these media of communication can be perverted and exploited by thoughtless promoters and do untold damage to juvenile minds. Fortunately, there is a strong and continuous effort upon the part of the high-minded leaders in moving pictures and radio to provide safe amusement for youth. However, there is a great deal that must be done before these forms of entertainment are purged of the menace to which many are attributing much of our present-day juvenile delinquency.

We as a people are slowly growing conscious of the fact that a dangerous plague has fallen upon the children of our land. It is a plague which is gnawing into the morals and character of the

little ones in an alarming manner. For instance, a mother in an eastern state missed her seven-year-old boy. She searched for him in the cellar and found him clad in his cowboy suit, toy revolver in hand, hanging from a rafter. Where did the child learn how to do that dreadful thing?

The cost in dollars of juvenile crime runs into billions. Go to any of the cinema thrillers open to children from coast to coast. Look at the cues of kiddies clamoring to get in to see panoramas of depravity of such bestiality and horror that they cannot fail to make a dangerous impression upon the youngsters' imaginations. Listen to the gasps and screams of the boys and girls and remember that they are attending and

paying for these lessons in iniquity as regularly as they attend public school. After a child has spent an hour in the company of expert gangsters, western bandits, gun molls and thugs of all descriptions, what opportunity has the parent or the school to wipe out these ruinous influences?

Turn on the radio to some of the similar criminal broadcast serials which are designed to freeze the blood of a polar bear. Then watch the wide-eyed, nervous reactions of the kiddies reading the so-called "comic books," which are often about as comic as a picnic in a morgue. A celebrated psychiatrist called these widely-circulated books "puddles of blood."

Spare us from ever becoming puritanical kill-joys or spoilsports, interfering in any possible way with the normal, happy appetite for exciting fun that little folks possess. We all know that the modern child wants little to do with milk-sop, wishywashy, goody-goody entertainment. There is a definite field, however, for absorbing books and cinema plays suitable for their ages. Walt Disney has produced a type of moving picture of real genius, in which children revel. We need imaginative writers of distinction with the gift of writing to children-men of the type of J. M. Barrie, Robert Louis Stevenson, Lewis Carroll, Mark Twain, Booth Tarkington, and others. They should be induced with high rewards to provide a wholesome moving picture fare for youth, so that children might avoid the mental sewage upon which they are often fed at this time.

Of course we are all asked to believe that these attacks upon the moral imagination of minors are part of a great and noble cause to convince children that "crime does not pay." Nonsense! They are produced to pander to the lowest human instincts the public could possibly possess, with the sole purpose of sending a stream of nickels, dimes, and quarters through the little hole in the box office window-a stream which pours into the ocean of wealth at Hollywood, or which enables broadcasters to put on thriller-diller

stories-and nickels in the pockets of some advertisers.

This does not, of course, refer to such notable pictures as that of John Nesbitt's biography of a Mauser pistol brought home from Germany by a G. I. Coming into the hands of his little boy, the gun starts on a lethal trail leading to many murders. This movie was a veritable sermon upon the dangers of fire-

The motion picture industry and the radio industries are doing so many magnificent things for the exaltation of the public that it seems pitiful that it should commit such offenses. Particularly at this time of world confusion and distress, when there is so much trouble and disaster, it would seem good business sense to provide

children's concerts conducted by Arthur Fiedler on the Esplanade in Boston. as much sound drama and musical charm as possible. After all wars people long for beauty and happiness, not an echo of murder, hate, revenge, fear, and ruin. True, a few abnormal minds feast upon horror, but why pander to these individuals when the great majority want something quite different-laughter, beauty, charm.

In order to be entirely fair in the presentation of this subject, we sent a copy of the manuscript of this editorial to Mr. Eric Johnston, President of the Motion Picure Association of America, Inc., for his consideration. We are very happy to present his excellent letter in reply to the Editor of THE ETUDE.

"I go along with you wholeheartedly when you say: 'Let your children join choirs, bands, and orchestras. Emphasize the beauty of splendid radio programs, the best in moving pictures, and the charm of worthwhile literature.'

"That's all excellent advice. I hope it will be genuinely accepted. "Speaking of my industry let me say: There are a lot of fine motion pictures. The public has a large selection of photoplays from which to choose. There are a lot of fine and superb motion pictures for children. For instance, we have established a Children's

(Continued on Page 594)

THE ETUDE

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of 'America's Oldest Music Teaching Organization, the MTNA, Founded December, 1876, at Delaware, Ohio

Conducted by

Dr. Theodore M. Finney

Head, Music Department, University of Pittsburgh Editor and Chairman, Archives Committee of the MTNA

decision having been made concerning the place for this year's meeting. Plans have since been completed for 1948. The meeting will be held in Chicago from December twenty-ninth through January first. The Stevens Hotel, with its spacious convention facilities, will be headquarters,

A tentative description of what will happen in Chicago must be prefaced by a note regarding one of the functions which the Music Teachers National Association has performed unofficially throughout the years of its existence, a function beyond the intentions of the founders, but one certainly welcomed by their successors. MTNA has become, in a very real sense, the parent organization from which has sprung a whole family of organizations with more specialized interests, The National Association of Schools of Music came into being when MTNA members saw the need for a method to develop, maintain, and even enforce uniform standards of high level among professional music schools. The value, the very meaning of degrees granted for study in music, is the result of the high ideals and hard work of the NASM. The American Musicological Society, with somewhat more complex antecedents, came into being when a group of musical scholars, most of whom were members of MTNA, began to meet together not only for the mutual exchange of the results of their work but to pool and thus încrease the influence of their scholarship. The National Association of Teachers of Singing and the American String Teachers Association, both with important functions and with increasingly impressive accomplishments, have grown directly from the Forums which have long been features of MTNA meetings. The annual meeting of the Music Teachers National Association will bring with it, then, the meetings, including several joint sessions, of the National Association of Schools of Music, the American Musicological Society, the National Association of Teachers of Singing, and the American String Teachers Association, More than that, Phi Mu Alpha Sinfonia will be holding its Annual Convention, and the National Music Council, the American Matthay Association, the National Federation of Music Clubs, and the many other music fraternities and

sororities, will come together for meetings, luncheons, Mr. John Hattstaedt of the American Conservatory of Music has accepted the Chairmanship of the local committee. The rich musical life of Chicago, of the whole area of which it is the center, will provide the kind of musical fare which has always been a feature of these meetings.

This page in later issues of THE ETUDE will indicate in more detail what the Chicago program, will be. If

HE Boston MTNA Convention ended without any the reader has just now felt the slight tingle that precedes the resolve to make definite plans, if he is beginning to say to himself: "I wish I were a member of one of those organizations, so I could go to Chicago," then it is time to quote from the MTNA Constitution; "Its object is the advancement of musical knowledge and education in the United States . . . any person may become a member." This implies that membership is open to everyone who is interested in the activities and purposes of MTNA, whether he be a professional musician or not. The parent organization with its consciously broad, unrestricted, unspecialized basic area of interest, furnishes the key which will open the door to all varieties of musical activity, If you want to be a better musician, a better teacher. your real object is "the advancement of musical knowledge and education in the United States," as it is, also, if you have a desire to meet and know the men and women who are your co-workers in other parts of the country. You will be welcome. MTNA meetings begin December twenty-ninth. The clans begin to gather on

December twenty-sixth with the meeting of the Executive Board of NASM. Concerning Psychology in Teaching

In Boston, in 1886, G. Stanley Hall spoke before an MTNA Convention. The title of his paper used the word "psychological," one of the very early appearances of that word in our "Proceedings." The psychological aspects of music teaching and learning, of performance and of listening, and the use of music in many so-called "functional" situations, has consistently, since 1888, claimed more and more space on MTNA programs. It is interesting to compare Hall with one of the speakers on the 1947-48 Boston program. Dr. Hall had made and was making careful studies of adolescent behavior. He warned teachers, for instance, to handle the adolescent voice, especially during mutation, with extraordinary care. What he had to say, however, when he was speaking from his own experience with music, seems to the present writer to be particularly interesting in the light of some of the things which were said at the meeting in the same city over sixty years

To quote Dr. Hall: "There is with all cultivated people one great difficulty in selfeducation, that self-education which we all have to carry on after we leave the schools:

"MUSIC STUDY EXALTS LIFE"

it is the eternal war against the second-best books, the second-best reading. There is not a man who has reached a healthy period of maturity who has not had time to read most of the very best literature in the world, no matter how busy he may have been. And some have even gone so far as to say that the very best education in the world is that which prevents us from wasting our time on second-best things. As a boy. taking plano lessons, I learned to finger a very simple arrangement of one of Beethoven's Sonatas. Although I rarely touch a piano now, two or three of those movements linger in my mind, and whenever I do sit down I find myself following them; and I think it is one of the most valuable possessions I have ever enjoyed. The value of even a little of a good thing cannot be over-estimated. It is elevating, it is stimulating; it gives a sample of a world full of worth and merit: it makes one feel that the rest of the universe is healthy. and good, and joyous, and harmonious to the core: it is a resource against ennui and vice."

The italics have been added in 1948, to emphasize a statement made in the early youth of psychology by a psychologist who was willing to say "It is, it gives, it makes, it is," with no hesitation, no reservations. In sixty years, psychologists have been trying to learn how these things are true. Their work is important, because if we knew how, perhaps we, as musicians and teachers, could use those effects of music more often, with more sureness.

The search for the "how" is still going on. In Boston last winter, in an excellent paper summarizing the findings of psychological studies of musical phenomenon, Dr. Alexander Capurso of the University of Kentucky addressed his final paragraphs to teachers music in general

"Many worth-while contributions can be rendered to the entire field of research in functional music by the classroom and studio teachers of music without the aid of intricate and expensive laboratory equipment. For example, although some investigations have been made already in studying the question as to whether it can be ascertained that common responses can be associated with specific musical selections by either the average listeners, or even by trained musicians, no light of any significance has as yet been shed on this problem. It must be realized that the moods described in larger musical forms, such as the sonata, suite, or symphonic tone poem, are various in content, not only between the different movements but even in the different themes within a given movement of a single composition. In other words, any major musical work is a composite of (Continued on Page 641)



GRAND STAIRCASE AND CENTRAL LOBBY OF THE STEVENS HOTEL, CHICAGO

The 1948 Convention of the Music Teachers National Association will be held here next December 29 to January 1.

THE ETUDE



FERRUCCIO TAGLIAVINI In "The Borber of Seville."

HE question of how to sing falls into two categories. A person is born with a definite timbre, or quality, of voice which is unchangeable. Whether the quality be good or bad, he can do nothing about it. What he can do is to regulate the use of that inborn voice so that the tones he wishes to sing are transformed into audible reality. For this, he must hear the desired tones in his mind, as the ideal for which to strive, And for this, in turn, he must develop a more than acute ear. It is the ear that guides and directs; vocal tones come only as the result of its dictates. This cannot be too strongly emphasized. The purely mechanical singing of exercises means little unless the singer fortifies himself with an earnest study of musical feeling, sensitivity, interpretation, phrasing, tonal coloring-everything that makes the basic tone come to life. And he builds his fortifications with

The Essence of Bel Canto

"Individual voice quality is a relative thing-a matter of preference. But there is neither doubt nor preference in judging the art of bel canto. Either it is present or it is not. When it is, it becomes a positivealmost tangible-factor of performance, enabling listeners to say, "There is an artist!' Indeed, there are artists who have established themselves as magnificent exponents of bel canto without possessing magnificent voices! The art of fine singing, then, can triumph over inborn voice quality. And this art, fortunately, can be learned.

"To me, the essence of bel canto is that careful refining of musical taste and sensitivity that enables the singer to fuse the tone in his mind with the tone in his voice. Both tones need care; of the two, though, the mental ideal is the more important. My own great maestro, Amadeo Bassi, never made me work at drills and exercises. His constant counsel was, 'Don't play tricks with your voice. Don't "place" it here, thereforward, backward; sing naturally. Sing as you speak. For the rest, listen with your ear, your mind, your heart, to the kind of tones you wish to produce.' Then he would assign me a single phrase from a song or aria. I would repeat it over and over again until I had drawn from it every shade of vocal and emo-

"Too much 'method' can be dangerous. The voice is a natural part of the physical organism and hence requires natural rather than artificial treatment. Further, if a student changes teachers, a corresponding change of 'method' can be confusing. The best teaching recognizes and corrects preliminary errors in Let Your Ear Be Your Master!

A Conference with

Ferruccio Tagliavini

The New World Operatic Sensation Leading Tenor, Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Ferruccio Togliovini mode his Metropoliton Opera début under a disodvontage. Reported to be the greatest tenor in Italy, he foced a publicity-wise New York that waited to be convinced. Varying only slightly the hobits of norther formous Hollion, Tagliarviin come, sang, and conquered. Those who had been most skeptical, buzzed with acclaim of his sang, and conquered. Those who had been mass skephical, buzzed with deciding of his singularly beautiful voice, his masterly emission, his dramatic power. In less than one season, during which his performances, his appearances on the Telephone Hour, and his Italian-made movies brought him to every town in the United States, the greatest tenor in Italy become one of the greatest attractions in America. Born in Reggio Emilia, near in Italy become one of the greatest arractions in America, both in neggio chillion, near Bologna, and brought up on a large state in the country, Tagliowin liked a free, out-door life, sang for his own amusement and that of his friends, and fought against serious study, In 1938, he won Itoly's National Voice Contest and a year later, made his début in Florence as Rodolfo in "La Bohême." He has oppeored in the leading opera houses of Italy, including La Scalo, Milon, and the Royal Theatre, Rome. In the following conference, Ferruccio -EDITOR'S NOTE. Tagliavini tells of his work and his views on singing.

the student to find his own natural voice from his speaking voice, encouraging him to convert this natural voice into singing by means of a well-supported diaphragmatic breath. The singer's breath is the same as the athlete's-deeply drawn and supported by the diaphragm. Using such a breath as a column upon which his tones 'sit,' he sings as he speaks.

"After a period of sound preliminary study, the singer should learn to free himself from dependence upon any teacher, and to develop his musical taste. Listen to all the voices you can-in performance, on records, over the air. Sharpen your ear to analyze their qualities. Discuss points of interpretation with your teacher or your colleagues. Think about what you hear. Build your own tonal conceptions, imitating no one, but taking a little from here, a little from there, and adapting the best to your own needs. The teacherstudent relationship can be a stimulating one when both parties are open-minded enough to talk things over, but it is unwise for a student to accept everything he hears, without giving personal thought to it. Certainly I am not suggesting that teachers are not to be heeded! However, a too slavish obedience destroys independence. If you disagree with your teacher, tell him so frankly; talk things over. Perhaps he will convince you that he is right. Perhaps you will show him that what is good for someone else is not right for you. Discussion sharpens your mind and ear!

Unorthodox Training

"If I do not speak in detail of vocal problems, it is because my own training was rather unorthodox. When my formal studies began, it was found that my voice was naturally placed and naturally produced. Certainly, I can take no credit for this fortunate act of nature, but it obviously influenced my system of work. I cannot recall a time when I did not sing. My father was manager of a vast estate in the country, and my first twelve years were spent in the woods, studying nature and singing out my heart to the birds and beasts. (Years later, when I saw the picture "Tarzan" I had the happy feeling of watching my

breathing, resonance, and so forth; and then allows childhood return to me.) My infrequent visits to the city frightened me. Still, we moved to town when I was twelve, and I soon got used to it

"I sang at school and in church. My voice had the white tones of a child, but a definitely tenor quality. On Saturdays we often had performances in which the children sang. My (Continued on Page 636)



FERRICCIO TAGLIAVINI In "Manon."

Chopin: Prelude in F Minor, Opus 28, No. 18

THAT superb music the Prelude in F Minor would make for a harrowing scene in a cinema or television thriller! Its twenty-one measures contain all the concentrated elements needed to "throw the audience for a loop" of cold chills. The scene might progress thus: Measures 1-8, the Heroine's inner state of agitation in slowly mounting crescendo . . ominous forebodings of imminent tragedy punctuated by muffled double-raps of Fate. . . . By Measure 9, Fate grows more peremptory . . . frantic appeals are now interrupted by sharp single raps . . . in an agony of despair, (Measures 13, 14) Heroine cries, "Is there no hope?" . . . None! . . . Raps change to violent shocks. . . . One last terror-stricken appeal (Measure 16).... Crash! ... A horrid scream (18) . darkness . . . silence . . . and two final chords

Perhaps Chopin will turn somersaults in his Père Lachaise tomb when he reads this. I'm sure, however, that by this time he is inured to such violent dis-

Prelude No. 15, D Flat

The Pianist's Page

by Dr. Guy Maier

Music Educator

sudden crescendos and diminuendos. Use soft pedal

much of the time, even on the rapped chords. The

first shock comes with the s/z chord in Measure 9.

The recitatives which follow these unexpected hard

With the entering octaves in Measure 13, the reci-

tative grows suddenly loud and terrifying. In Measure

16. accelerate and play ff. Practice this tricky measure

slowly, without looking at the keyboard; as each chord

is played, flip instantly and relaxedly over the next

Measure 17 must project a kind of horrified amaze-

ment to the listeners. Play the C Flat octave solidly #

and then hurl the arpeggio into the depths. . .

Start the trill with a shock on the Fs. and after a

few trills change to a kind of kettle-drum roll, thus:

Shut off the Cs in Measure 19 instantly; then, after

the awful vacuum of silence (strict time through those

rests, too!) give the last chords the most tremendous

. . . Often practice the (Continued on Page 586)

Two more suggestions . . . (an anti-climax, I fear!)

. play it, then flip to the next.

. . touch key tops of the new chord lightly and

Flip up to the top . . . rip the chord . . . wait

knocks should be solid, but not too loud.

A Continuation of Dr. Maier's Illuminating Analyses of Chopin's Masterly Preludes

locations of his artistic intent. The movies, radio, and " Measures 1-8 are preponderantly soft, with brief. juke boxes have long since seen to that!

At any rate, the construction of the F Minor Prelude is simple, its meaning obvious. A single voice, often reinforced by octave doublings, offers a melodramatic and agitated quasi-operatic recitative. The mounting passion alternates with chord-raps. At the end, in a whirlwind of frustrated fury, tragedy strikes.

Playing the Prelude

In spite of its impact, the prelude is not difficult. Some editors prescribe 2/2 meter for it; but how could Chopin have directed an Allegro Molto piece of such astonishingly varied note-values with anything but a 4/4 pulse?

Students must learn and practice its infinitely varied phrase patterns in strictest metronomic pace. Time enough later to take slight liberties for dramatic emphasis. Practice first with eighth-note metronome strokes-later with quarters.

Play the last three sixteenths in Measure 4 as a triplet, the others in the usual four note groups; the thirty-seconds in Measure 12 are also in four note groups, excepting the last notes, which make a group of five. In Measure 17 the thirty-seconds are all

This leaves Measure 8, which I recommend playing as follows, to fit into the metronomic pattern;



Prelude No. 22. G Minor

roars of which you are capable.







Prelude No. 4. F. Minor



THE ETUDE

FANCIFUL ILLUSTRATIONS BY THE NOTED GERMAN IMPRESSIONIST, ROBERT SPIES

o all of us interested in the advancement of music education it is encouraging to-note the increasingly large number of pupils studying the art. Children and grown-ups alike are interested, and all teachers worthy of the name are endeavoring to improve their teaching abilities and to make music study as interesting as possible to these pupils. Yet, in spite of the interest evinced, we are still told that a large percentage of them do not continue their music study for more than a year or two. Why?

With adults it is readily understood, because in many cases other duties, perhaps more urgent, interfere with the regular allotment of time given to music practice, so that finally, music study is crowded out altogether. But with children (who comprise the larger portion of our classes) it is not so easily understood. How much of the fault, if any, lies with the

Years ago I heard the well-known Liszt pupil and renowned teacher, Constantin von Sternberg, say to a group of parents that if their children were not interested in music and did not learn to play well, onethird of the fault lay with the parents themselves. Another third lay with the pupil, and the remaining third might be assumed by the teacher. If on the other hand, the child was interested and did learn to play well, the credit should likewise be divided into three equal parts. I do not know if he would make this statement today, but I am inclined to believe he would.

Certainly we teachers are most dependent upon the common-sense and cooperation of the parents of our pupils, and in most cases, we get that so-necessary cooperation. Except in rare instances, I think parents realize that teachers give much time and thought to planning what is best fitted to the needs of each individual pupil and to choosing material which will interest, stimulate, and benefit him musically. This gauging of each pupil's mental, technical, and musical ability is one of the most difficult problems presented to the teacher, and try as we may, we often make mistakes along that line. However, parents as a whole are very understanding and helpful in the adjustment of any difficulties which may arise, for they realize that even in a small family of children, individual dispositions and abilities vary greatly and must be considered. This same fact is even more true with a large class of children, each of whom has his own talents and faults, likes and dislikes, and so on.

Don't Use Too Difficult Material

Looking back over a long and interesting teaching career, I am inclined to think that one of the greatest faults of teachers, especially young teachers, is that of choosing material too difficult for the pupils. A youthful teacher is so ambitious and hopeful for his pupils that he is apt to push them ahead too rapidly. This is especially true when the pupil shows unusual musical ability, but in the end it does not pay. Even after years of teaching experience one must be on guard against it, for pupils lose interest when the work given demands more effort than they are comfortably able to make. This does not mean, however, that the work given should not demand a reasonable

All teachers, I know, will agree that it is very pleasant and satisfying to teach children who have been well-trained at home in habits of concentration and who know what it means to have regular duties, however small. Music practice should become one of those duties. If a definite practice time is set and adhered to (and this is the parents' responsibility, since only they know what time best suits the family plans) the child will get the habit of regular practice so important to success. These practice periods need not be long; in fact, for the very young child, ten or fifteen minute periods, two or three times a day, are enough, because a young child can concentrate for only a short period of time. As he gets a little older, the length of the period may gradually be increased, but whatever the length of the practice period, it should be regular, if it is at all possible. Many parents see to this as a matter of course, and we teachers are duly grateful. We are also thankful for the parent who is enthusiastic about the little pieces and studies the children play, for the battle is half won when the parent expresses a liking for the piece the child is learning. On the other hand, it is almost impossible to get the child to finish a composition competently The Domestic Musical Trinity

Parent-Teacher-Pupil

by Ella Ketterer



ELLA KETTERER

Miss Ella Ketterer, composer of many highly successful pieces Miss Elde Ketterer, composer or many rightly successive pieces for children, wos born into o musical family in Camden, New Jersey, Her musical training was received under the direction of the brilliant Listr pupil, Constraint van Sternberg, Lerich Philodophio, She then become director of the Sternberg School of Musical Philodophio, She then become director of the Sternberg Constraints of the Sternberg School of Schools in New Jersey. Miss Ketterer is a very popular judge of students' auditions.

—Epiron's Note.

when either parent has expressed a dislike for it. So parents, please enthuse whenever and wherever you

By far the easiest time, also one of the most important, is the first year of work with the young pupil. In it are laid the foundations for all later work. The pupil's natural desire to play, plus his enthusiasm for something new, make this a most enjoyable time for the teacher of young students. There is however, one point which I feel is not stressed enough at the very beginning and that is good, sensible fingering.

It is not too early in the first few lessons to explain the five-finger relationship with the keys and to have the pupil figure it out without any reference to printed finger marks. (Personally I am against too many marked fingerings in a beginning book, for I have found that pupils play according to the marked fingering instead of reading the notes.) The drilling on the five-finger relationship should not be restricted to one set of keys, but used for various groups, and certainly a detailed explanation at this time saves a lot of trouble later. All teachers know how discouraging it

"MUSIC STUDY EXALTS LIFE"

is to have a pupil come from another teacher who has not given any particular thought or instruction regarding fingering. To be sure, most of the pupils have been told to use the fingering marked on the music page, but if no explanation has been made as to why that fingering is wise or pianistic, the pupil does exactly as he pleases, and usually does it incorrectly. After a season or two of thoughtless fingering it is very difficult to form the habit of correct fingering, and this is extremely discouraging to both teacher and pupil. Certainly there can be no objection to a pupil changing fingering to something of his own if it is equally good, but the new fingering should be marked on the music and observed strictly, for though fingering in itself is not an artistic thing, there can be no artistic playing while fingering remains faulty or uncertain.

The More Difficult Second Season

I have been asked by many teachers to express my ideas as to the second season's work. It is in the second season that one is more apt to encounter difficulties. The first fine enthusiasm for a new thing has abated and the pupil is beginning to suspect that there is a great deal of hard work connected with learning to play well. Most pupils are decidedly not looking for hard work. Thus, it behooves the teacher again to hunt for material which will interest the pupil, develop his technic, improve his musicianshipall with a minimum amount of practice. If the proper foundation has been laid in the first season, dwelling on good tone, fingering, and rhythm, the second year should be a time for the development of those principles learned in the first season. A certain amount of speed (according to the pupil's ability) may be secured through the judicious use of certain types of studies and exercises, and at this time a practical application of the technic being developed, will prove interesting to most pupils. If the pupil is specializing on scales at a certain time, why not feature a piece using scales extensively; or if he is working on trills, why not a piece introducing a trill? Also, the proper kind of study develops the musical side of the pupil as well as the technical, and luckily, there are many study books of this kind from which to choose. But it is wise at this stage to let both pieces and studies be short, attractive, and easily understood. As a general rule, pupils do not mind doing technical work if they see a real use for it. The trouble is that most of them do not understand the purpose for which they are doing the various studies and exercises and therefore do them unintelligently.

There is no time, except possibly in the very first grade, when pieces cannot be found to demonstrate the use of the various phases of technic. In the lower grades there is a wealth of good material by presentday educators, which shows a practical use of scales, trills, chords, arpeggios, and so forth, and the same thing is true for the more advanced grades. One need not, however, depend upon present-day composers, for the old masters made deliberate use of the very technical points we are teaching our pupils. Our children of today are highly intelligent and they have opportunities of hearing good music on the radio and phonograph which older generations did not have, but the majority of them are not willing to devote either the time or effort necessary for fine playing. This is

(Continued on Page 627)

How the Master Composers Composed

by Max Graf

Noted Austrian Critic and Historian

FROM HIS LATEST BOOK, "FROM BEETHOVEN TO SHOSTAKOVICH"

"Where does the music come fram?" is one of the first questions which arises in the mind of the average White doct the mulic come from?" is one of the first questions which arises in the mind of the overage person when he does noy arisino, whining about music. We never here seen this question answered with more understanding and human interest than in a chapter entitled. "Productive Moods," extracts from which we reprint from the book, "Fram Beshoven to Shardstork", by Max Graff Copyright of the Philosophical Library). The general philosophy underlying the psychological Copyright position, producing the physical production, and the production of th it to anyone with the ambition to compose.

I.I. artistic creation is preceded by a condition that A can be termed: productive mood.

Productive mood is a condition of expectation. Everything that had accumulated in the subconscious in the way of tone forms presses toward the borders of unconsciousness and conscious soul life. Up to this moment of agitation and tension, the entire musical work had taken place in the darkness of the subconscious. So far, nothing was controlled by conscious thinking. The creative instinct did its work of forming undisturbed. But now the internal bulk of tones and tonal forms that had accumulated, had gathered so much strength that it drove toward the light of consciousness that was to brighten subsequent work.

The foregoing applies to larger musical forms. Smaller compositions, short poems, can be ejected from the souls of the artists totally finished. Goethe often wrote down poems as in a dream. It happened often that he woke up in the night with a new poem in his head In such instances, he reports, he would jump out of bed, run to his desk and, without taking time to place a sheet of paper in horizontal position, he "wrote down the poem from beginning to end diagonally across.

In similar manner Mozart often wrote down compositions as though improvising. Once Mozart promised the wife of Privy Councillor Bernhard von Keess, in whose house there were concerts twice a week, to compose a new song. However, Mozart forgot his promise, and also forgot to attend the concert at the Keess home. He was sitting in a tavern when a lackey was sent to fetch him. Then Mozart remembered concert and song. He sat down in the coffee-room and wrote the song then and there, and brought it to the Keess home. Frau von Keess sang it immediately, while Mozart accompanied her at the piano,

When Mozart was in Prague in 1787, he promised to compose several dances for Count Pachta, but again forgot his promise. When he came to the Count's house, Pachta handed him paper and ink; Mozart sat down and immediately wrote the orchestra score for nine dances. Mozart also improvised canons, and even double canons as did Beethoven, too.

Many a song emerged from the fantasy of Franz Schubert completely formed.

One day Schubert and his friends were sitting in the beer garden "Zum Biersack" in Poetzleinsdorf, Schubert was reading the drinking song from Shakespeare's "Anthony and Cleopatra." Suddenly he exclaimed: "I just got an idea for a beautiful melody. If only I had some music-paper with me!" One of Schubert's friends drew the staff on the back of the menu, and Schubert immedistely wrote down the song, The Morning Serenade from Shakespeare's "Cymbeline" originated in similar manner. One day Schubert called for his friend, the



RICHARD STRAILS

the poem and a sheet of paper. Within a very short time Schubert had the composition down on the paper.

The first setting of "Erlkoenig" was written equally fast. As Spaun tells it: "One afternoon I went with Mayrhofer to visit Schubert who, at that time, lived with his father at Himmelpfortgrund. We found Schubert, all aglow, reading 'Erlkoenig' aloud from the book. Several times he walked back and forth with the book in his hands; suddenly he sat down, and in the shortest possible time, as quickly as anybody is able to write, the glorious ballad was down on paper. Since Schubert had no piano, we ran over to the convent and there, that very evening, 'Erlkoenig' was sung for the first time and enthusiastically received."

Mahler's song Tambourgesell was born between door and hinge, in the very second the composer left the dining room. He sketched it right away in the dark foyer, and ran with the sketch to his favorite spot, a spring near the country-house, where he completed it.

stanza of the song Ringelreihn, both lyrics and music. During the night he suddenly wakened, and the first and third stanzas of the song stood before him in tones and words so clearly that he noted them down in-

Debussy often put himself in productive moods by staring at the flowing water from one of the Seine bridges, and watching the golden reflections cast by the

The rule is that only beginnings, first sketches, first attempts at shaping, enter conscious life. Quite often one sees in Reethoven's sketch books how these original conceptions disappear again in the underworld of artistic imagination. Having turned up in the sphere of conscious thinking, they return to the dark of the underworld, where they lead a second shadowy existence until vears later, they again come to light.

A great part of musical formation takes place in the subconscious mind; automatically, as it were, it is a generative process of musical thoughts that has rules all its own This unconscious work proceeds without interruption, deep in the subconscious of great musicians. Normal, everyday life takes its course. The composers may be in company, or in the street, or may be busy with trivial matters. In the meantime, though, the subconscious mind is at work.

In the "Parsifal" period, Richard Wagner liked to spend the evening in the midst of his family, and intimate friends, with some one reading aloud to him out of a book. One evening. Schonenhauer's biography was being read. Suddenly, Wagner called out: "An interrupted cadence, it's going to be A-flat major." Just at that moment he had become aware of the work of the subconscious, which had been proceeding undisturbed by

A man as astute as Johannes Brahms was well aware of the autonomy of unconscious work when he told Georg Henschel: "That which is called invention, i.e. a real thought, is more or less a higher presentation, an inspiration: in other words, I cannot despise this 'gift' nearly enough; by incessant work I must strive to make it my lawful, well-earned property. And that does not necessarily happen soon. An idea is like a seedling; it germinates unaware, within. When I have thus found, or invented, the beginning of a song such as (he sang the first half-stanza of Mainacht) 'Wann der silberne

Mond,' then I close the book, go for a walk as Schwind had to finish a portrait, he gave Schubert or start something different, and sometimes don't think of it for half a year. However, nothing gets lost. And when I come back to it after a while, it has unexpectedly assumed shape already, and I can begin to work on

> Richard Strauss claims similarly: "Musical ideas, like young wine, should be put in storage and taken up again only after they have been allowed to ferment and to ripen. I often jot down a motif or a melody and then tuck it away for a year. Then when I take it up again I find that quite unconsciously something within me-the imagination-has been at work on it."

Beethoven, more than any other composer, made immediate sketches of his ideas; he wanted to save them from submerging in the "active gap." He considered this sketching to be a weakness and spoke of his "bad habit, dating back to childhood, of instantly writing down the first notions."

Beethoven's sketches were a medium to bring to the manner. One day Schulder cannot be shall be connected the second All the counterforces of the (Continued on Page 638)

THE ETUDE

W USICAL memory consists of at least four elements 1. Sight Memory; 2. Physical or Touch Memory; 3. Intellectual Memory, or Memory of Form and Content; and 4. Ear Memory.

Memory varies with the individual, and some musicians with a great capacity for it possess only one of the many elements. However, there is much greater security in having all four highly developed. Touch memory is indispensable to the performer, and is particularly useful if he is nervous or distracted by something. The fingers alone will usually bring him out of the woods. While memorizing, the student should look often at the position of his hands on the keyboard, so that his eyes will be accustomed to these positions, and he will not be disturbed by a suddenly unfamiliar look about them during a performance. He should be conscious at all times of the fact of his fingers on the keyboard.

Sight memory is the least secure of all three elements; it is valuable only when the same edition of a composition is always used, and it should never be relied on by itself.

For intellectual, or form memory, one must have a thorough knowledge of harmony. And ear memory is an important part of it. The ear should be developed to such a degree that, in any moment of mishap, the pianist will know exactly what the key will sound like before he strikes it. Playing a great deal by ear, and listening to his own playing, will help the student to develop a feeling for key and pitch; also, reading at sight (solfeggio), transposing, and singing the piece through without playing it.

An excellent device to develop memory is to learn the piece silently, by heart, before once playing it on the instrument. Naturally, this exercise must start with only the simplest pieces. It is very beneficial to learn a piece on the dumb piano, or silent keyboard, before playing it on the piano. The silent keyboard is also a wonderful test for the touch part of memory. The silent keyboard should be used only by very advanced students, students with perfect pitch, and a very sure feeling for the keyboard. For the only way of hearing their own mistakes is missing here.

Knowing each hand separately, by heart, adds great security, and it is a very good practice to play the left hand alone, singing the right hand part along with it. The final test is to be able to write it down. It is most important that the piece be consciously memorized from the start; not just trusted to grow into the memory during practice.

Nervousness Due to Memory

The pianist should be able to play from memory any measure from any part of a composition, since this will be demanded of him during rehearsals of a concerto. I have read that Josef Hofmann advises testing one's memory of a piece by playing a few bars, then humming the next few, and then playing again. Also, humming a composition all the way through will keep the student at all times concentrated on the notes he is playing, and will keep his mind from wandering, either from lack of interest or from nervousness, during a performance. Humming must at all times be inaudible to listeners, and the student should form the habit of keeping his voice very low.

Nervousness during the performance can have many causes, but the chief cause has usually to do with memory. The slightest lack of certainty, even about a piece due to come at the end of the program, can mar the performance of those in the beginning, as Paderewski tells in his "Memoirs."

It is a mistake to consider playing by heart an indispensable feat. Musical memory, after all, is only a part of the musician's equipment; it would be unfair to discourage a student from the pursuit of his career merely because his memory was not strong. But it is very important that he decide definitely whether he is going to play with notes or by heart, as each of these will result in a different kind of performance and therefore cannot be alternated. Raoul Pugno, one of the greatest French planists of all times, never played without music in front of him. I know of an admirable European artist who has ruined many a performance by playing from memory and forgetting in the middle of a composition. The music would be brought out to him, and even then the artist couldn't give his best interpretation. To avoid this disaster,

OCTOBER, 1948

New Ideas on Musical Memory, Sight Reading, and Programs

by Victor J. Seroff

Distinguished Russian-American Piano Virtuoso and Teacher

This is the sixth and last in a series of extracts fram Mr. Seroff's book manuscript, "Common Sense in Piana this is the saft and last in a series of entractif from Mr. Sareff's book mossuscipt, "Common Sense in Piana Susdy." The previous five the hore captered in The Erose in this order; "Look Late Your Piana" (May Jews) and the safe of the Property of the Pro

tice always without the score, only referring to the music to correct mistakes.

Here is, of course, the simplest definition of memory, but I fear some may find it insufficient: All you have do is to remember what comes in the next bar.

Sight Reading

Many teachers consider sight reading an art in its own right. They are also apt to think that unless the student began his training in sight reading at the earliest stages, the art can never be obtained. This is definitely not so. Naturally, the earlier one begins, the easier it will be. But it is never too late, as long as the student really desires to master it.

There is an important reason for the pianist to start early to sight read. This lies in the fact that as times goes on, the student's eyes are apt to form the habit of scrutinizing and analyzing all the small details and markings of every bar. Good sight reading demands the development of eyes that can swallow a whole page in the same amount of time. It demands also, just as methodical, day by day practice as any other technical problem. In their later years, pianists somehow neglect to find time for it. There are two definite stumbling blocks to good sight reading. Either the pianist cannot see what the notes are, when he is reading rapidly, or he can read the notes but not their values-their rhythmical place in the measure. Once the student can spot his individual weakness, he can concentrate his work on that. Both of these difficulties can be remedied by writing down a great deal of music, so that the eyes will get used to the sight of the notes and their value-markings.

Good sight reading depends also on the perfect coordination of horizontal and vertical reading. Just as a large orchestral score presents this difficulty for even an experienced sight reader, so does the piano core contain difficulties for some planists. They may be able to read each line rapidly, each hand separately, but the combination of the two seems to retard them.

Only after reading fairly complicated pieces in the classical literature should the student start reading modern music. The unusual harmonic line and rhythm of even the simplest of these will provide excellent

Keep Going

When the student's sight reading technique is well advanced, he should start reading songs at the piano, singing the melody himself. This should be followed by violin pieces, the violin part being noted in his mind while playing. And finally, if the student is acquainted with clefs, he should read orchestral scores. Through all sight reading, the student must de-

one should learn the piece quickly by heart and prac-velop the all important capacity to read a few bars ahead of what he is playing.

Only a constant change of reading material will provide the necessary exercise for good sight reading. One naturally must start with very simple pieces (in fact, much easier than one's capacity of execution demands), never playing one twice through, and always keeping going, never stopping in the middle. The left foot should keep the tempo all through the piece. holding the reader to the end of his task, so to speak. This beating of time with the foot is necessary only in the beginning. The student must never stop, even if he misses notes, and thus his rapidity will keep pace with his progress to more difficult compositions.

It is a great help to glance through the piece before playing it. Knowledge of harmony and a good ear are just as important here as they are in memorizing. The ability to play "blindfold" is essential. For the good sight reader cannot be taxed with the search for keys and chords.

Sight Reading an Asset

However, swift sight reading should be an asset and not a liability to the performer. Once the piece is read, and the pianist chooses it for his repertoire, every measure should be carefully analyzed in all its details. The pianist must never rely on his first good reading for there is the danger that he will always be "reading" it. This is a common fault of many good sight readers. The following story, told me by Jesus Maria Sanromá, an extraordinary sight reader, will illustrate this point. When he was taking his reading test to get his driving license, an Italian workman was in the line before him. The examining officer gave the Italian a paragraph out of a book to read. The Italian was practically illiterate (in English) and struggled from syllable to syllable. When it was over, the impatient officer asked him whether he could tell him what he read. The Italian repeated the whole thing word for word. Sanromá was next. He read off his paragraph at top speed, and when asked to repeat, had to confess he could not remember a word.

Sight reading is very valuable in the gigantic task of learning the immense literature of music. It saves time. It also gives the student perfect ease in acquainting himself with a composition as a whole, instead of absorbing it piecemeal.

And finally, good sight reading will save the pianis those embarrassing moments when he is asked to accompany songs or read a new piece of music.

There is no arguing the great importance of a thorough knowledge of piano literature for every pianist; yet it is amazing how this branch of study is neglected. In these times, when all efforts are made for the earliest possible commercial exploitation of

Music and Culture

talent, the young student is apt to be proclaimed a pianist before he is ready to appear. As soon as he has memorized a few pieces, preferably too hard for him technically and musically, off he sails to the concert stage: this is usually accompanied by the blissful certainty on the part of teacher and parents that he will take the place of Josef Hofmann.

Early playing on the stage is advisable, and the appearance of a new prodigy is always admirable. But one shouldn't confuse the wonder child with just any youngster who has learned ten to fifteen pieces by heart. The prodigy is one who can and does learn, develop, and mature musically with extreme rapidity, and is therefore equipped with sufficient knowledge in a far shorter time than the average child.

But there are only a few prodigies, and the rest are youngsters who have been drilled by their teachers in a few pieces, and this at the expense of a general study of the literature, and a thorough gradual musical development

Very frequently, last winter, I visited a friend above whose anartment a piano teacher was drilling a young student in a Mozart Sonata. Hour after hour the pupil practiced every page with his teacher, seeking perfection. This went on practically every day through the whole winter, with only a few additional pieces drilled at all. Sure enough, at the end of the season, the young artist gave a recital of those pieces in Town Hall,

This pitiful race for fame has this danger—the possibility of real success; and a demand from the public for more performances. For to follow this brilliant beginning, the young victim of success must go into a huddle with his teacher for another season of drill, since he has played all he knows, to the last encore.

It is only repeating the obvious to stress the importance, for every pianist, of a knowledge of all the major works of the Classical, Romantic, and Modern composers. The student is really far from ready to form any opinion on Chopin if he is acquainted with only one Ballade, a couple of Waltzes, or an Impromptu. The more he knows, the richer will be his store of musical understanding from which to draw for interpretation. Chopin and Liszt could be, if thoroughly studied, his best teachers, for technique as well as interpretation. The closer and the more intimate the study of these two masters, the better will the student understand the possibilities of his instrument,

Variety in the Program

His repertoire must be enriched every week, and his concert programs should be chosen from the pieces he plays best in his repertoire. Only well digested pieces should be considered, when making up a concert program. No piece that was learned in a hurry, especially for the event, will have a good performance. This is true nine times out of ten. Memory and technique, shaky under the stress of nerves, will show quickly that the time was not ripe to play the composition. Not until the pianist is completely "on top," and in full possession, of a piece, should he consider it adequately learned-that is, part of his own, For otherwise, he will be playing "fragments" out of the composition, and no matter how well executed, these will not be the piece as a whole. It is only with time that any performer can gain full conception of the sweep of a composition. It is only then that he can communicate a complicated piece to the audience with the simplicity of a master.

In selecting the pieces for a concert program, the pianist must be aware that a program is something like a menu_it must be widely varied and it must be digestible for the public. The taste and wisdom that a pianist shows in composing his program are just as important as his execution of it.

The pianist should consider the particular public for whom the concert is to be given. What is the size of the hall, and the number of listeners? Is it to be an intimate performance? Will there be others on the same program? He should consider also where the program is to be given. He could play a program made up of serious and heavy pieces in large cities like New York, Boston, or Chicago, where the audience is made up largely of musicians and of people who hear

He could not play something like the Beethoven Diabelli Variations, which last for an hour, or the Max Reger Variations, and expect a huge success with an audience of this type.

The pianist should always be considerate of an audience's wishes-of their desire to enjoy a concert, not to be educated at one. He may do all the educating he wishes when playing for a school or for a group of students. And after all, every pianist's desire s to be popular. Therefore, he should never do anything to stand in the way of that popularity.

You can see for yourself how many excellent planists are unpopular on the concert stage. It is not their playing or their personality. It is what they stubbornly insist on giving their audiences. The word "popular" has been much maligned, but the planist vill do well to keep it always at the front of his mind. He should never be afraid to play to the gallery. It is the gallery that can make his success. Practically all the well known pieces in piano literature can, to-

day, be classified as gallery pieces. In performance, the pianist must play every piece, no matter how complicated, "popularly." This means that he must imagine that he is giving the public its first hearing of the piece; that is, he must play with such logic and clarity that there will be no possibility of the listener losing the thread of the composition. Yet at the same time he must play with thorough, clean execution, as though his audience

lenew every note No matter how subtle his interpretation may be, it must always communicate clearly and forcefully to the listener. No matter how carried away or excited the pianist may be by the music he is playing, he must have such complete control that his feeling for it will excite the audience-not merely the performer

By his playing, the pianist can force an audience to listen to all of the program-but he must never force encores on it against its will. Just as the program should be well balanced, so should the encores. After the pianist has played several breath-taking pieces (full of technical display) at the climax of the program, he should not keep pounding at the public ear with bigger and more brilliant pieces, just because he may have them at his command. He should not come out and play a series of encores merely because he planned them beforehand. His "audience sense" should be as well developed as that of almost any comedian, who can feel instantly the atmosphere, the "temperature" of the house, and knows unerringly what it wants and how much of it the audience can

The planist must remember that an audience comes to his concert to enjoy, and not to be exhausted. He must not make it take a beating, for it may tolerate a little, but not much, Instead, he should make his program seem so simple that those in the audience enight think that they could do almost as well and thus he will make better friends of them.

Only when all the factors in a public performance have been carefully considered can the pianist make the best choice of concert programs.

The Pianist's Page (Continued from Page 582)

recitatives in Measures 3-4; 7-8; 9-12 with hands separately both slowly and rapidly, but always loudly. . . Use only brief "dabs" of damper pedal through the Prelude, excepting in Measure 17; then hold nedal throughout,-right down to the low Fs . . . change it here and hold again through the long trill . . . off for the sixteenth note triplets . . . on again, of course for Measures 20 and 21.

The "Little" Prelude in A Major

It should not be necessary to discuss Chopin's little Prelude in A major, Opus 28, No. 7, but performances of this miniature masterpiece by pianists and pupils are frequently so wretched that here goes! . . . Wh made up largery and a great deal of music. But he most certainly could not offer the same fare to the audience of a small town.

Trail its bright wings so drearly through the dust? Chopin has directed "Andantino" (M.M.]=69-80) for

it, not Andante or Largo. Its wafted and luminous quality becomes apparent only with the faster pace.

One of the most perfectly integrated musical compositions in existence, the A major Prelude's rhythmic nattern moves eight times to the long half note; each nattern consists of a single chord harmony until the surprising (and enchanting!) dominant seventh chord in Measure 12 takes us into B minor, and the dominant seventh in Measure 14 brings us back again to A major The last three repeated melody tones of each fragile

pattern breathe toward the finishing half-note, which should always be played softly with Up touch and held slightly overtime. In preliminary study I require pupils to float their hands off from the piano (with damper pedal sustaining the chord) on all the half-note chords. This is a sure way to promote the necessary floating and breathing quality of each pattern's finish, Later. an unobtrusive Up-swing (up legato) is used for the half notes. The preceding quarter-note chords may be played with Down touch.

The Surprise Chord

None of the chords must be squeezed or pressed: the entire sixteen measures float upward in disembodied vibration. Some of the half-notes require a slight hesitation before playing, especially the surprise chord (Measure 12) which is often played pianissimo. It is advisable to arpeggiate this chord slowly, playing the left hand as written; the right hand plays from Asharp to A-sharp while the left crosses over to caress the top C-sharp, Most artists make a fermata on this chord, playing a tempo after it. . . The final chord of the prelude, scarcely audible, should sound like the brush of a bird's wing.

Whatever you consider the Prelude-a mazurka-like dance, or lovely greetings between the first shy snowdrops of Spring in the woods,-its rhythm must be impeccable. Each of these sixteenth notes must be meticulously in time and smoothly legato with the other tones, To achieve this, persist in counting (aloud and rapidly) each quarter note in four sixteenths, thus,-'bah, bah, bah, bah

To project the final miracle of this Prelude, think and play the patterns with alternate and exquisite color contrast; that is, first pattern, Measure 1-2, inhale, play actively, richly, and slightly crescendo; second pattern, Measures 3-4, exhale, play passively, fragilely, diminuendo; and similarly with the other patterns.

Be sure always to over-wait on every half-note chord. Of the entire Prelude, Measure 11 is of course to be given the fullest sound; then after a moment of hesitation, breathe the magical chord in Measure 12,

Musikwiz Matching Test by Anne Lowall

LOVERS IN OPERA

Instructions: In blank space before the name of each sweetheart, place number which identifies her with

	 Rhadames 	***************************************	Thaïs
	2. Faust	***************************************	Elizabeth
	Samson	***************************************	Chimene
	4. Edgar	***************************************	Manon
	5. Escamillo	***************************************	Isolde
	6. Ivanhoe	***************************************	Arline
	7. Tristan		Roxana
l	8. Tannhäuser		Marguerite
	9. Des Grieux		
	10. Siegfried	***************************************	Rosina
	11. Athenael	***************************************	Elsa
	12. Rudolpho	***************************************	Aïda
	13. Pelléas	***************************************	Rowena
		*************	Desdamon
	14. Cyrano 15. Manrico	***************	Lucia
			Brünnhild
2	16. Almaviva	**************	Carmen
3	17. Lohengrin	*************	Melisande
3	18. Le Cid	*************	Leonora
7	19. Otello		Delilah
?	20. Thaddeus	************	Mimi
r		(Answers on Page 637)	
		Tuye 051)	

THE ETUDE

Theodore Presser

(1848 - 1925)A Centenary Biography Part Four

by James Francis Cooke

Previous parts of this biography have traced Mr. Presser's family background—his rigid religious surroundings, his sturdy emplayment as a youth, his experience as a music clerk, his adaption of music professionally, as a life wark, his callege training, and his higher musical training at the New England Conservatory, os well as his early life os a teacher.

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NEW YORK.

GENERAL PANENTER AGENTS,

Mr. Presser sailed to Europe for the first time on this Mr. Presser satisfied to Europe for the first time on this tiny "ocean liner" nomed after one of his favorite poets, Johann Gottfried von Herder. The voyoge took neorly three weeks. On the Passenger List his name is given as "Prof. Theodore Presser."

R. PRESSER, although extremely thrifty, did not have funds to carry out his ambition to go abroad to study in Germany. At this period, however, his beloved stepmother called him to her. She told him that his father had left in her hands a small inheritance. She had managed it and added to it from her means. Then she placed in his lap a lengthy brown envelope containing three thousand dollars. It did not take him long to buy a steamship ticket, and he soon set out for Europe to attend the famous Leipzig Conservatory. He sailed on the two-masted steam packet "Herder" which, judging from the wood-cut here reproduced from the sailing list, could not have been over two thousand tons. The voyage was a calm one and took nearly three weeks. Mr. Presser became great friends with Commander Brandt, who taught him much about the principles of navigation.

He arrived in Leipzig in 1878 and remained there for two years; studying with Karl Reinecke (1824-1910, a pupil of his father, and intimate of Mendelssohn and Schumann), Bruno Zwintscher (1838-1905, a pupil of Plaidy, Moscheles, Hauptmann, and Richter), and with other masters. His stay in Leipzig was like a dream to him. There he saw some of the masters he had never expected to see. He met Edvard Grieg, who played for him his Piano Concerto in A minor. He was also introduced to Johannes Brahms by Reinecke. He put a wreath of flowers upon the graves of Mendelssohn and Schumann, much to the disgust of George W. Chadwick, who laughed at sentiment. Among his American contemporaries at Leipzig were John W. Metcalf (composer of the wonderful song, Absent), and Templeton Strong. The latter died in Switzerland, June 20, 1948. Mr. Presser also met Edward MacDowell when he came to Leipzig on a visit, and was so thrilled by his compositions that he immediately became his ardent champion. He said, "This man will become our first American master.'

Most of all, he found a new mentor in Dr. Karl

servatorium. Reinecke was then in his prime, and the successor of Mendelssohn as Director of the Conservatorium. In addition to being an exceptionally fine pianist and the teacher of Kwast and Joseffy, he was an excellent writer upon musical subjects. He was latter occasion, one of the aged men-of-all work who especially noted for his performance of the works of knew Mr. Presser when he was "Professor" saw the Mozart and Beethoven. His greater renown was as the new Presser Hall and said, "Where he get all that Conductor, for thirty-five years (1860-95), of the Gewandhaus Orchestra Concerts (established by Mendelssohn). His home was the center of musical Leip- ever he had to have his pants mended he had to go to

especial interest in his pupil, Presser, and invited him regularly to dinner and tea. He used to comment, "Ich weiss nicht ob sie Musiker oder Geschäftsman wird aber sie sind sicher ein Lehrer" ("I do not know whether you will become a musician or a business man, but I do know for certain that you will become a Few men have ever had a greater influence upon

musical education than Mr. Presser. He learned much more than music from the kindly, patient, sage, Reinecke, and always revered him. After much effort I managed to secure an article from Reinecke (see THE Erupe for January, 1908). This came as a great surprise to Mr. Presser, I then sent Reinecke the regular check for such an article. Mr. Presser supplemented this privately with his personal check to his old teacher for one thousand dollars. Later, he assisted members of Reinecke's family who were in distress.

Association with Dr. Cocke

Mr. Presser returned to America with reduced funds in 1880 and secured a position at Hollins Institute, near Roanoke, Virginia. Roanoke was then a small village known as Salt Lick, and not the populous city created by the Norfolk and Western Railroad, There he came under the influence of a remarkable educator, Dr. Charles Lewis Cocke, the President and guiding spirit of the institution. Dr. Cocke was "a man of far vision and deep convictions," and an ardent believer in higher education for women. He laid the plans for the Hollins College of today, which is ranked as one of the foremost colleges for women in the south. Dr. Cocke became another of the series of mentors who moulded Mr. Presser's career, giving him lessons in higher mathematics, logic, and moral philosophy

Dr. Cocke were inseparable in their spare time and Mr.

Reinecke, Royal Professor and Director of the Con- Presser often referred to this experience.

The first of all the ten Presser. Halls for music study built by The Presser Foundation at colleges was that granted to Hollins, Mr. Presser saw all the plans for this building, but died before its dedication. On the money? He was powerful poor when he was here, 'cause he give away his money helpin' others. Whenzig, and all visiting artists came there. He took an bed in his room until they came back. Never knew no one like Professor Presser." Possibly he was "saving up" to start THE ETUDE, as his salary was one thousand dollars a year, which was considered good pay. He cared so little for show or for dress and was so anxious to save for his altruistic purposes that he neglected his personal appearance. Kindly Dr. Cocke took him to task for this and told him that he could not afford to look shabby and that he should secure better clothes. Repeatedly Mr. (Continued on Page 643)



THE BIRTHPLACE OF THE ETUDE

During the years Mr. Presser was at Hollins, he and Lynchburg, Virginia. Here, sixty-five years ago this month, Theodore Presser founded The Etude Music Mogazine.

Artistic Recordings Of Recent Issue

by Peter Hugh Reed

record is unquestionably an advance over all previous ones except present day transcriptions used by radio. It is practical, and if properly handled, should last as long as almost any commercial disc on the market. The attachment, offered by Columbia, employs a crystal pick-up which, in our estimation, does not do justice to its disc, and the motor furnished is by no means the best of slow speed ones. To get the best reproduction from these long-playing records, we suggest the replacement of one's present motor with a two-way (78 and 33 r.p.m.) and the addition of a special tone-arm with pick-up properly weighted and equipped with the right sized needle (point radius of .001). Almost all of the leading pick-up manufacturers are placing on the market units for use with these discs. (A reliable two-way motor, at a moderate price, is the "Green Flyer" manufactured by General Industries. Whether this car be made to function with one's record changer is a point for determination by a radio

Concerning the Record Surface

The long-playing disc is generally quieter surfaced than most ordinary records. However, being made of plastic, it is not free from static and the usual cileks. But inasmuch as the weight of the pick-up is only one-fifth that of ordinary ones, the surface sound is comparably that much less. This record will not re-produce unless the player is on an absolutely level surface. Any seratch or blenish on a microgrove may prevent its performance thereafter, and warpage will hinder playing. Knowledge of these faceton the discs. Make no mistake, the long-playing disc is here to stay and it is only a matter of time before better equipment will be available for those who wish the best in reproduction.

Borodin: Symphony in B minor; The Chicago Symphony Orchestra, conducted by Désiré Defauw. Victor

Schubert: Symphony No. 5 in B-flat; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1215.

Saint-Saëns: Symphony No. 3 in C minor, Op. 78 (With Organ); The Philharmonic-Symphony Orchestra of New York, conducted by Charles Muench, Columbia set 747.

Sibelius: Symphony No. 2 in D major; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 759.

Defauw's performance of the Borodin is more forth-right than artful, but the clarity of the reproduction is an advance over all other issues. The scherzo is advantageously shortcened by the removal of some repetitious material, though the trumped-up ending remains far less satisfactory than the original. Kousevitzky's Schubert seems rather placid and negative in comparison to Beccham's, and despite better reproduction, one can hardly imagine a replacement of the latter's set. Ormandy, who previously gave us a fine performance of Sibellus' Pirst, does equal justice to the Second, although he does not exploit the dramatic expansiveness in this muste as do others footably Kousevitzky in his 1935 recording). But the

OLUMBIA'S new long-playing (microgrosve)
record is unquestionably an advance over all
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superior recording, recommend this set, Saint-Saëns'
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DAVID DIAMOND

Bach: Brandenburg Concerto No. 6 in B-flat; Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1211.

Copland: Four Dance Episodes from "Rodeo" and Waltz from "Billy the Kid"; Dallas Symphony Orchestra, conducted by Antal Dorati. Victor set 1214.

Corelli (arr. Pinelli): Suite for String Orchestra; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia disc 12836-D.

Diamond: Music for Shakespeare's "Romeo and Juliet" and Overture to "The Tempest"; The Little Orchestra Society, conducted by Thomas K. Sherman. Columbia set 751.

RECORDS

Khatchaturian: Gayne-Ballet Suite; Chicago Symphony Orchestra, conducted by Artur Rodzinski. Victor set 1212.

De Falla: "The Three Cornered Hat"—Three Dances; The Philharmonia Orchestra, conducted by Alceo Galliera. Columbia set X-297.

Moussorgsky: "Khovantchina"—Persian Dances; Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0239.

Strauss: "Salome"—Dance of the Seven Veils; Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0344.

Koussevitzky's Bach lacks the intimacy of Busch's. Its mannered conception and sensuous expression are more in keeping with nineteenth, rather than early eighteenth century music. Copland's ballet music is refreshing and appealing, exploiting an ingenious assimilation of folk material. The Corelli music is perhaps a bit inflated, but Ormandy's treatment is admirable and the sound of the Philadelphia strings is lovely. Rodzinski, aided by realistic recording, turns in a telling account of Khatchaturian's most popular music, ending up with an extremely impressive sounding Sabre Dance. The three dances from De Falla's ballet, brilliantly recorded, are played with pulsating rhythms by the young Italian conductor, Alceo Galliera. This irresistible music, filled with the life and color of the Spanish peninsula, like the Copland, offers a similar absorption of folk material. The American composer, David Diamond, professes the plays of Shakespeare have always been a source of inspiration for him. His "Romeo and Juliet" music is melodically graceful, skillfully scored, and varied in texture and mood. Its facile sentiment does not suggest a truly impassioned compulsion, although its appeal remains irrefutable. Sherman and his chamber orchestra give a most agreeable sounding performance. Beecham's performances of the Moussorgsky and Strauss works exhibit his uncanny gifts for a discerning shaping of melodies, a discriminative exploitation of instrumental timbre and coloring, and a feeling for strength of purpose in climaxes. His "Salome" dance is by far the best we have beard on records

Glazounoff: "From the Middle Ages"—Suite, Op. 79; Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor set 1222.

Ravel: La Valse; and Debussy (arr. Ravel): Danse; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set X-296.

Smetana: The Moldau; and Dvořák: Husitská Overture, Op. 67; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor set 1210.

Strauss: "Feuersnot"—Love Scene, Op. 50; The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, Victor disc 12-0289.

Smetana: Wallenstein's Camp, Op. 14; The Czech Philharmonic Orchestra, conducted by Rafael Kubelik. Mercury set 11.

Glazounoff's suite, reminiscent of Liszt, Tchaikovsky, and Glière, seems rather tame and commonplace after the Borodin symphony. It is a piece of program music rather loosely composed in four movements. The performance and recording are excellently achieved. Ravel's "glorification of the waltz" is a difficult score to keep from seeming diffuse in a recording. The scoring is overladen, especially in its final section. Reiner's performance is admirable for its discipline and pointing up of detail, although the sound texture is not as consistently voluptuous as it might have been. The inclusion of Debussy's attractive Tarantelle Styrienne, originally for piano, was a happy choice for a filler. It is the consistently clean-textured sound of Fiedler's Smetana performance that makes it so enjoyable. His is a better controlled rendition than the earlier Walter one. The Hutsitská Overture of Dvořák represents its composer in a more pretentious than auspicious manner. The work, employing the Catholic Chorale of St. Wenvelaus and the Protestant Hussite Hymn-All Ye Who Are Warriors of God, offers a sort of reincarnation of the Hussite wars famous in Czech history. Fiedler gives it a strong performance. The Smetana tone poem, Wallenstein's Camp, by no means as attractive as The Moldau, is an early work revealing the (Continued on Page 637)

AN IMPOSING LIST

OUR reviewer, who has been striving conscientiously for several years to evaluate and recon-L cile the relation of the books that come to his desk, with his conception of the needs of the readers of THE ETUDE, is herewith forced to a confession. Confronted on one side by the shortage of paper, and on the other by the great number of musical books published during the past year, he finds an accumulation of publications that is so large that there is not room to accommodate them in our pages, in the usual manner, with the space we are able to devote to them. (Gee! Shades of Hegel, Kant, and Schopenhauer-what a sentence that was for a writer with no German blood -sixty words!) Your reviewer has therefore come to the conclusion that rather than omit any books, it is better to list them with a few definitive words. So, here

"TEACH YOURSELF TO PLAY THE PIANO." By Lorene McClintock, Pages, 117. Price, \$5.00. Publisher, Thomas Y. Crowell Company.

This Texas teacher has evolved many new and interesting angles of approach. The method has a freshness and practicability which teachers, as well as amateurs, will find it profitable to investigate.

"THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RE-CORDED MUSIC." Pages, 639. Price, \$5.00. Publisher, Crown Publishers.

This third revised and augmented edition is probably the most extensive work of its kind in existence. It lists over 75,000 recorded compositions, together with understandable comments and important data.

"NEW MUSIC HORIZONS, Sixth Book." Pages, 236.
Price, \$1.56. Publisher, Silver Burdett Company.

The sixth volume in the remarkably fine series of public school music readers, issued by this experienced firm. Editors McConathy, Morgan, Mursell, Bartholomey, Bray, Meissner, and Birge have done an excellent piece of work. The book is handsomely illustrated in color by Jules Godileb.

"THE PEOPLE'S SONG BOOK." Edited by Waldemar Hille. Pages, 128. Price, \$2.50. Publisher, Boni and

An excellent and carefully chosen, well edited work and the analysis of the condition of the analysis of the condition we have seen, although it contains the revolutionary songs of other nations, such as La Marsellaties, Heyl Zhankoye, and Los Cuatro Generales.

"THE RELATION OF SUPERVISION AND OTHER FACTORS TO CERTAIN PHASES OF MUSICAL ACHIEVE-MENT IN THE RURAL SCHOOLS OF UTAH." By N. WOODTUIT Ohristianson, Ph.D. Pages, 37. Price, \$2.10. Publisher, Bureau of Publications, Teachers College, Columbia University.

A careful, well balanced study of the musical situation in the public schools of one of our great western states. The book is highly technical but is well worth the close attention of public school music supervisors.

"MUSIC AND REASON." By Charles T. Smith. Pages, 158. Price, \$3.25. Publisher, Social Sciences.

On the jacket of this book the publishers note. "Here is a challenge to the popular libiation, so ariently fostered by sentimental critics and historians, that great numble is the fruit of divine inspiration." Your reviewer, who has known many of the world's foremost composers, has an ever growing respect for the development of the technic of musical composition. On the other hand, so many of the masters themselves have stressed the importance of inspiration in the creation of method material, and managing technical knowledges of the composition of the compo

The Etude Music Lover's Bookshelf



Any back here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt at

by B. Meredith Cadman

tions are likely to be spontaneously forgotten. Mr. Smith's book makes profitable reading and is often very entertaining.

"A COMPANION TO MOZART'S PIANO CONCERTOS." By Arthur Hutchings. Pages, 207. Price, \$5.50. Publisher, Oxford University Press.

This work is an entirely new and distinctive study of Mozart's wenty-four pinadoric studies and cannot fall to be immensely helpin to students of these brilliant works, which the book of the students of these brilliant in the book of the students of the students of these brilliant more students of the students of the

"MESSIAH." By Julian Herbage, Pages, 72. Price \$2.00. Publisher, Chanticleer Press.

An excellent brief life of Handel, with seven plates in color and thirty-four black and white illustrations. It is an admirable gift book.

"THE GOLDEN AGE OF VIENNA." By Hans Gal. Pages, 72. Price, \$2.00. Publisher, Chanticleer Press.

The glorious days of the old Vienna of wine, women, and song are brought back in this handsome little volume. The text is finely done and there are seven color plates and thirty-two black and white illustrations.

"TEACHING PIANO TO YOUR CHILD." By Julian Freedman. Illustrated by Andre Dugo. Pages, 43. Price, \$2.00. Publisher, Lothrop, Lee & Shepard Co., Inc.

A very simple and practical book for the purpose, made additionally charming to the child because the illustrations and the notation examples are printed in four colors.

"WILLIAM BYRD." by Edmund H. Fellowes. Pages, 271.
Price, \$6.00. Publisher, Geoffrey Cumberlege, Oxford
University Press.

This is the second edition of an exceptionally fine piece of research upon one of the greatest of early English musicians. Byrd's keyboard music should be far better known.

"THE TECHNIQUE AND SPIRIT OF FUGUE." By George Oldroyd. Pages, 220. Price, \$5.50. Publisher, Geoffrey Cumberlege, Oxford University Press.

This work is a scholarly piece of musical analysis and synthesis. The fundamental principles of the fugue are laid down with great clarity and the book is invaluable as a stepping stone to higher musiclanship. Students working for a university degree should find this book a "must."

DEBUSSY'S LITERARY WORK

"MONSIEUR CROCHE, THE DILETTANTE HATER." From the French of Claude Debussy. With a Foreword by Lawrence Gilman. Pages, 212. Price, \$2.75. Publisher. Lear Publishers.

"Monsieur Croche" (Mr. Eight Note) is a series of opinions and criticisms which Debussy wrote for various French journals in the early part of the century under this noin de plume, although, as in the case of Schumann, who also wrote under fanciful fictitious names, almost everyone knew who the author really

The book is a very interesting pleture of Debussy's mind when he thought about music. His descriptions are adnot and there is a pluquant French wit and resiliency characteristic of the Gallic spirit, at times profound and sincere and at times like the chit-chat that one hears at the tables in the sidewalk cafes of Paris.



CLAUDE DEBUSSY

He discusses his predecessors and his confrieres in these charming feullitetons with both gravity and fine fancy. His humorous quips are sometimes biting. He admits that he did not like Orieg because he decried Francio for its treatment of Captain Deryfux, who was sent to Devil's Island for treason. Therefore he says, "Grieg looks like a genial photographer; from behind, his way of doing his hair makes him look like the plants called sumflowers, dear to pyrrols (Continued on Page 638)

THE ETUDE

OCTOBER, 1948

Terms For Tuition

An interesting letter comes from M. M. New Mexico, who evidently has followed some of our suggestions and is no longer afraid to act with a certain degree of independence. In fact, her ideas have changed so much since last year, that she submits the following plan to be put into operation when the next summer term opens

"From the date of June 1, 1948, all lessons will be charged at the unit of two
many and the control of the co

plan will meet with their approval, or ranged from the organization of plano cellation clause. And I certainly endorse of piano study. the extra-activities, for this is good psy- I attended the sessions devoted to the to conduct a little investigation. I have laughter. chology and will make all concerned feel four- and five-year-old children, and the just received the results.

To results were fascinating. Mary Howe of "Of course," Dr. Reed says, "what folnothing."

way of thinking, the plan should include enjoyed it! One, two, three, four . . . by the Freshmen and Sophomore stusome system of securing payments in ad- Onward they marched, clapping hands dents in a large college during one term. vance. Reports received from various, and trying to keep pace, sometimes suc- Some variables may enter into the picsections of the country point to satisfac- ceeding, sometimes not, but always ture, such as effort, sickness, altitude, tory results from this method. But this eagerly doing their best. has to be determined by local conditions, The second group went through a demand since M. M. "has frequent days when onstration of the psychological impor- mind that many students get into first she likes to declare a holiday, and finds tance of group music for children. It was term theory (Music 130 a) who do not at the end of the month," here go my Angeles, a dynamic instructor if there some of the Practically hopeless cases." mendable business acumen,

M. E. N. C. Convention Echoes parade of the cutest little girls imagina- (61%).

"The song is ended but the melody ment: "No, no, Jimmy! Go back to your lingers on." The eight thousand or so chair. For the present you're going to be the Detroit housing facilities to the limit of both demonstrations the audience tive evaluation. valuable experiences, and much new in- applause.

Liverman, Alabama Piano Chairman; how piano is taught to classes of college with my correspondent and to agree with

The Teacher's Round Table

Conducted by

Dr. Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer, and Teacher

ing piano experience to those preparing to be music educators. The idea of "piano in the schools" is started and well on its way. With proper cooperation among private and class teachers, parents, school administrators, and music dealers, there is little doubt that before long the program will be adopted everywhere, for the greatest the "Harvard Dictionary of Music," that benefit of all concerned.

students, with special emphasis on giv-



New York, motherly, kind, persuasive, lows can only be an approximation. It To be entirely satisfactory to my own took care of the little tots, and how they is based upon the work done in theory etc., none of which are considered in this

year can make. All were anxious to be groups, as regards "Aural Perception": constantly part of the show. One be-

Perfect Pitch, 7 (4%).

Poor Pitch, 45 (25%) Practically hopeless, 19 (10%).

music educators who for one week taxed just a little drop of water." At the end statistics which confirm my own tenta- flectness of fingers. Spanish composers

bound to remain a confused issue. Dance; why not select his colorful Anda-Saintation received. Our fellow Round Summing up, these meetings demon- Beethoven would be horrified if he heard haz? Granados Allegro de Concertis a Tablers will be gratified, I am sure, to strated clearly how great a part plano his Fifth Symphony now performed in typical contest number, and Septila by hear that the plano was greatly honored work can play in music classes for pre- what would sound to him as C-sharp Albeinz sparkles with dazzling rhythms. during the Conference, and that the school children; how piano contributes to minor. For like the cost of living, the Rachmaninoff's Humoresque sounds more the entire program of the elementary pitch has constantly followed an upward difficult than it actually is, and Debussy's problems awakened considerable interest. schools, filling the basic music needs of trend. Actually the American pitch of Goldwog's Cakenalk, of course, is al-Under the efficient leadership of Ray- all the children, preparing some for ad- 440 vibrations is already higher than the ways sure fire mond Burrows of Columbia University; vancing work in plano and others for European with 435. Still the Boston By all means, do not overlook Mosz-Mrs. Albert Richards, Virginia State later study of various instruments; how Symphony, for reasons known only to its kowski. His Liebespualzer, Caprice Es-MIS. Albert Chairman; Polly Gibbs of Louisi- general musicianship and reading skills conductor, has raised it to 445. "Where pagnol, and above all, the Concert Etude Plano Chantings, Point Gloss of and above all, the Concert Equation and State University, (De-president of are developed through the plano class, will it go next?" one may sak. What- in G-flat (The Wores), are splendid and State University, the heading on John leading on through high school; finally, ever this may be, I continue to disagree "Janist's music, falling right into the

perfect pitch is "a valuable asset, particularly to conductors." For such conductors would not have to fear the practical joke that once was played on a Viennese "Hofkapellmeister" by his friendly, but at times impish musicians. No, it isn't a tongue-twister, though it He was a kind, affable elderly man who makes a dandy one. But some time ago, owed his position more to the prince's one of my correspondents twice took me favor than to his achievements with the to task for some of my conclusions re- baton. One night at a concert the orchesher students' reaction to the long School demonstrations were given, followed by garding pitch. According to him, perfect tra transposed a Haydn symphony oneterm, and she asks: "Do you think the enlightening audience discussions. Topics pitch was practically non-existent, even half tone higher, up to the first repeat, among professional musicians, and he then dropped back to the real key. will possible objections cause some of teachers throughout the country for their quoted a Convention at which only two Imagine the stupor of the likeable genthem to drop out?" Personally, I hardly mutual benefit, to the important issue of out of the six hundred present could tleman, whose ears had failed to perceive think that the latter will happen, be- enlisting the cooperation of home, school, boast of possessing it. This figure the slightest anomaly! Well, it was Carcause of the probation period, and can-studio, and music store for the diffusion seemed to me rather fantastic, so I asked nival time, and befitting the occasion, the my distinguished friend, Dr. Owen Reed, merry little prank ended among general

Wants Showy Numbers

Would you give me some suggestions as to showy numbers suitable for contest work? The judges here always prefer them, as they think they display more skill. No matter how beautifully the Fentasy in D minor by Mozart would be played, a muddy, poorly played Malaquena D preciate your teply. — (Min.) E. W. 7., South Dakota.

Hum . . Hum . . What you say doesn't it convenient to charge and bill lessons conducted by Mildred Southail of Los belong in music at all. That accounts for vouch eloquently for the musicianship of whatever umpires are called to judge the best wishes for the success of a plan ever was one. I was impressed by the These reservations being made, here is contestal But things being as they are. which sounds practical and shows a com- increase in receptivity which only one the classification of 181 students in four many excellent numbers are available. apart from the ubiquitous Malagueña, the inevitable Clair de Lune, or the semspectacled little boy even sneaked into a Relative Pitch, fair to good, 111 piternal Warsaw Concerto. For instance,

among the lovely light classics: The Valse Chromatique by B. Godard, most effective. The Fauns by Chaminade, Thanks to Owen Reed for his valuable which displays both singing tone and are attractive, original. You don't have have gone home, grateful for so many manifested its approval through loud Of course the question of pitch itself is to choose De Palla's over-played Fire

(Continued on Page 640)

When he startled the world with his child virtuosity.

OCTOBER, 1948





NICOLAS SLONIMSKY The author of this article when he was appearing in Russia as a child prodigy.

Musical Children: Prodigies or Monsters?

by Nicolas Stonimsky

Brilliant Russian American Pianist, Author, and Musicologist

one of America's major orchestras. After a rehearsal, one of the violinists of the orchestra asked me if my grandmother was from the town of Minsk, Russia. He was a shy, bald-headed, bespectacled man who played the violin in the routine manner of an orchestral veteran. He explained to me that many years ago he used to play at my grandmother's home. When he came to America he changed his

OME years ago I conducted a few concerts with name to make it more pronounceable than the Russian original. As he told me his story, a long-dormant memory came back to me. I remember the stories my grandmother told me about a wonderful boy violinist whom she befriended in Minsk, and who played concerts for the Czar and later received an important position in America. "I hope that you too will some day be a celebrated musician and perhaps even go to America," my grandmother used to add. And this indifferent orchestra player was the erstwhile prodigy!

One wonders how many prodigies grow up to be great violinists or planists. The number of frustrated ambitions and unfulfilled hopes is disheartening. And this applies to composers as well as to planists and violinists. There are no child prodigies of the 'cello, the clarinet, or the flute, and no child has ever appeared in a song recital. Voice is the one faculty that comes only with maturity.

A recent phenomenon is the appearance of child conductors. The first child conductor to attract universal attention was Willy Ferrero, who was born in the United States of Italian parents. Before World War I he made a sensation, and was hailed as the musical marvel of the century. Then he vanished from the international scene, and settled in Milan as an opera conductor. American soldiers returning from Italy reported that Willy Ferrero presented special concerts for them, and that his conducting was competent, though not very exciting.

After a quarter of a century of scarcity of child conductors, a talented Pittsburgh boy, Lorin Maazel, was allowed to make several appearances with the New York Philharmonic Orchestra. The newspaper PM, in its issue of July 6, 1941, succinctly described the event in the headline, "Eleven-Year-Old Wrings Zing Out of Toscanini's Band." The boy showed considerable musical understanding and rhythmical vivacity as he led the orchestra through a series of standard



Photo by Fritz Koese

NICOLAS SLONIMSKY

symphonies and overtures, and the orchestra musicians were joking among themselves that their next conductor would probably be a trained seal.

After the end of World War II, a crop of boy conductors, some not yet ten years old, appeared in Italy. There was Pierino Gamba, nine years old, who led orchestras in Rome and Paris, and Ferruccio Burco, only eight years old and "looking like a curly-headed angel." Burco was quickly snapped up by American managers and in February 1948 led an eighty piece orchestra in Carnegie Hall attended by a crowd of



ARTUR RUBINSTEIN

As he first appeared in Amer-

ica as a youth of sixteen,

ERICH WOLFGANG KORNGOLD At thirteen his "Der Schneeman," was given at the Vienna Opera.



TOSEF HOFMANN When he made his American début at the Metropolitan Opera House.

"MUSIC STUDY EXALTS LIFE"

ble. Detected, he got a temporary assign-

THE ETUDE

"MUSIC STUDY EXALTS LIFE"

Music and Study

hysterical admirers. When he was asked what he thought of Toscanini (who was also 8 years old, only with a cipher after 8), little Ferruccio remarked, scratching a bare knee, "He's a pretty good conductor, too."

The files of old music magazines are stream with erstwhile music produjets. The Musical Courier of June 4, 1884, published this tiem: "A Boston Musical Wonder, Master Herbert Blawell, is only five years old and yet has excited great astonishment by his remarkable performance of a Bach gavotte. He is considered a produgy." Where is Master Blawell now?

The year 1898 saw the appearance of a four-year-old girl Mlada Czerny, a piano prodigy and a lineal descendant of Carl Czerny of velocity school fame. "Thus do the sins of the ancestors fall upon the defenseless heads of descendants," observed the Musical Courier sententiously.

When Clara Louise Webb, a little girl of eight years of age, gave a piano recital in 1890, a doll was brought on the stage and deposited in a convenient chair as she mounted the piano stool.

she mounted the plano sool.
Another little girl, Hattle girl, Hattle girl, Hattle preliable, recital in New York in 1900. Anothers, the Musical Courier, she performed Baccad Bechoven in a way "worthy of his amount of the standards, with a distribution of the standards of the standar

precocious disdain. I ceramiy do not.

The epidemic of child prodigies inspired the famous
British magazine Punch in 1893 to publish the following poetic effusion:

"Prodigies here, and prodigies there, Prodigies, prodigies everywhere. Neat little nimble prodigy girls, Short frock, stockings, and corkscrew curls. Pert little priggish prodigy boys, Long hair, 'knickers,' and lots of noise. Prodigy concerts at half past eight, Prodigies stay up far too late. Prodigies taking by storm the town Sketching an octave up and down. Swelling fugues with a massive bass Fingers all in their proper place. Firework fantasies, Oh, so smart! Chopin, Schubert, and old Mozart. Some with Beethoven making free, Wagner as easy as ABC. Prodigy A deserves a medal For skill in the use of the softer pedal. Prodigy B should have a prize For her manner of using her hazel eyes. Prodigles playing quick or slow, Piano, Forte, FORTISSIMO. Little females and tiny males, All of them thumping out their scales. Little fellows in socks and shorts, Beating their Broadwood pianofortes. Little maidens in frill and frock, Scraping away like one o'clock. Little and clever-but why proceed? Basta, basta! agreed, agreed! Prodigies are such an awful bore; We've enough, and too many, and don't want more."

About ten per cent of child prodigies make good and become adult virtuoses. Jascha Heiretz was a child prodigy with flowing locks of hair, and he certainly did make good. So did Mischa Elman and Yehudi Menuhin. Among plano prodigies of our time, Josef Hofmann was undoubtedly the greatest, His American tour in 1887-1889 was sensational. He also ran into trouble with the Society for the Prevention of Crulety to Children. On January 28, 1888, the Society addressed the following letter to the Mayor of the City of New York, Arma S. Hewitt:

"Dear Sir: On November 29, 1887, Your Honer issued the following permit, under Section 222 of the Penal Code: 'Permission is hereby given to Josef Hofmann to perform on the piano at Metropolitan Opera House upon not exceeding 4 days in each week, pursuant to the provisions of Section 292 of the Penal Code:

"Since that time, the boy has been exhibited pursuant to the permission in this city, but addition to the public performances given under your license he has also been estiblied entertainments, and on the days interesting father to Boston and there exhibited. The best and there is best and upon the physical system been such that this Society is in receipt of numerous compaints from reputable citizens insisting at the child is overworked, and to such an extent that there is danger of his physical petalt giving way.

"On Saturday last, a lady writes me, he was seen crying when the door was opened for him to come on the stage, and they had to wait until he recovered sufficiently to appear.

Ti is further stated that the evenue given by the father for subjecting the shall do such an overstrain is the necessity of couring means for him musical state of the state of the shall do such an oversion of the state of the state of the shall do such as gentleman in Boston to give him the necessary education until he is 31 years of age if the father will withdraw the child from the stage.

will withdraw the center from the stage.

"There can be no question about the extraordinary talent which the child possession of the property of the control of the control

Hofmann's manager, Marcus Meyer, heatedly denied the imputations of the S.P.C.C. "It is a lie that Hofmann has been exhibited at private entertainments," he declared. "Since the 25th of November he has played thirty times, including twenty matinees and one private performance at Mrs. Cornelius Vanderbilt's in the afternoon. We have a license from the Mayor for him to play four times a week. He has only played here once a week. Certainly he has played elsewhere, but what business is that of Mayor Hewitt's? He is playing over in Brooklyn now. The longest distance Hofmann has travelled is from here to Boston, and he has always gone in the daytime. I don't believe he ever cried. He is too bright and cheerful for that. As to this story of somebody paying for his education, that's another. Somebody in Boston said some man ought to give it. Nohpdy offered it. They are not that kind of philanthropists

As a result of this agitation, the artistic tours of Josef Hofmann were interrupted for a period of several years, and he was given full opportunity to study and relax. He returned to America as an adult virtuoso at the age of twenty-two.

uses at the age of twenty-two.
While child violinists and child planists are smatically common occurrences in the musical prodigmarket, child composers are made to the comtained of the composers of the composition of the it takes more analysis of the composition of the comtained of the composition of the comtained of the composition of the composition of the comtained of the composition of the comtained of the composition of the composition of the comtained of the composition of the composition of the comtained of the composition of the

The most extraordinary child composer of the twentieth the year has been deligated for a continuous contieth the yearns must critic, Julius Korngold. When his father sent young Erich's Trio to Richard Strauss for examination—the composer was only twelve years old at the time—Strauss replied: "My reaction is not merely an admiration for your son's talent; it is more in the nature of husbed awe."

When Korngold was only thirteen, his opens "Des Schneemann" was performed in Vienna, True, the orchestration of the opens will fixed by Alexander Zemlinsky, the competent Austrian composer and teacher of a Gesenberg, but Korngold's achievement of the Competent of Austrian musicians, including the Schneeberg, but Korngold's achievement of the Competent of Austrian musicians intended to the Competent of Austrian superior and the Morat was presented to the Competent of the Morat was born armed cap-d-pie into his musical world of the eighteenth century, so Korngold seems to have been born those house the control of the have been born into the musical world of these was the control.

He works as by the freest of instincts." Another critic wrote: "Korngold is emphatically Wolfgang II in the precocloumness of his genus. Everything points to the probability that he will be a least one of the greatest composers of the works when Nikshe conducted young Korngoldo most when Nikshe conducted young Korngoldo most. "The Overture deserves an honor-audit of the Nikshe conducted young the state of the Nikshe Conducted young the Nikshe Young the Nikshe Conducted Young the Nikshe Conducted Young the Nikshe Conducted Young the Nikshe Young the Young the

thousant is appearable.

In 1938 Korngold came to America and became a successful composer for the movies. But when his Violan Concerto was given its premier in New York in 1947, Irving Kolodin snapped: "More Korn Holded." Korngold is still a successful middle-of-theroad composer, but he is no longer compared with

How can the unsuspecting parents tell whether their hopful offsprings are or are not child prodigite? One definite slign is the possession by a child of absolute pitch, the ability to name any note or, still better, a chord played on the piano. The tests of absolute pitch should be conducted scientifically, starting with simple chords of four notes, and progressively increasing the difficulty up to highly dissonant combinations. Try for instance, this one: D, C-aharp, G, B, arranged in major sevenths, or D-fast, C, G, F-sharp, O and when the composed of chromatic tones spread over in open harmony. They will surely stump the little absolute nitchers, and even grown-up ones, too.

The prodigies themselves do not enjoy their sheltered existence. Their parents are constantly fearful of any injury that may befall their musical fingers. One of them, the fifteen-year-old Jacqueline Horner, a Hollywood film pianist, decided to get away from it all, and vanished from her parental home on January 15, 1948. She was soon located in San Francisco and brought back to Hollywood as a stubborn child. But she had her story to tell, too. "They made me practice the piano eight hours a day," she complained bitterly. "I could never play with the other kids because they were afraid I might hurt my hands. I could never go swimming because they thought the water would injure my ears and spoil my sense of musical hearing. I always had to go to bed early. I was exhibited like a trained animal. I couldn't even go to school with the other kids. The only people I ever saw were my

music teachers—three of them!"

Brave Jacqueline Horner! The hearts of many another child prodigy will go out to her. Three music teachers! Where was the Society for the Prevention of Cruelty to Musical Children all this time?

A Letter from Pepito Arriola

(Famous Child Prodigy of 1910 Located in Spain)

THE furors created by the asstonishing child prodigy, "Peptio" Arribla, when he appeared in our to knew York in 1910, has made many people curious to know what became of this genius. The Editor of TIRE ETIDS interviewed Arribla at that time and this interview has not only been widely quoted, but was made a part of the book, "Great Planists on Plano Playing," by James Francis Cooke, which included numerous educational interviews with the foremost plano virtuous of that time.

the Boston Evening Transcript of April 12, 1913: "As Arriola was born armed cap-a-pie into his musical world of the eighteenth century, so Korngold seems to have been born into the musical world of the twentieth. he displayed amazing genius (Continued on Page 649)

THE ETUDE

HE 'French school,' as I understand the ter.a. centers about the beautiful music of Debussy, Fauré, Duparc, and others of that period, not forgetting Reynaldo Hahn who, though not a Frenchman by birth, is closely associated with the France of the early 1900's. To understand this music, one must, quite naturally, understand what it represents. It has been loosely covered by the name 'Impressionism' (particularly the music of Debussy) and marks the effort of the composers of that time to break with formal traditions of composition and to express their own feelings-their impressions-about life and nature. Debussy was a prime mover in innovating novelties in melodic line and harmonic structure, and in doing pretty much as he pleased. Now, the great mistake that many young singers make in approaching this music is to believe that they, too, can do pretty much as they please! Although Debussy wrote what he pleased, he demanded the greatest care, on the part of his interpreters, in giving back what he pleasednot necessarily what they pleased. Thus, the 'free' music of Debussy must be performed within the strictest tradition of what Debussy wished.



MAGGIE TEYTE

"Lessons" with Debussy

"I had the good fortune to learn what he wished from Debussy himself. For some ten months I coached with him, working out the rôle of Mélisande, as well as numerous songs, under his guidance. Looking back upon them I suppose they were rather odd 'lessons.' As I knew him, Debussy was a silent man, reserved, introspective. He almost never spoke! He did not teach as many teachers do, using the services of an accompanist and giving directions by word of mouth, He sat at the piano himself, playing his own accompanimentsand playing them like a conductor. My task was to follow him-minutely, exactly. As he played, so I sang. He did not stop for explanations; indeed, he gave none! Rarely, he might go back, after a song was finished, to point to a place on the page and say, 'A sharper attack here' or 'A longer note there.' For the most part, he simply played the music as he wished it to sound and expected me to perceive what he desired. Fortunately, I was quick at perceiving!

"For the general understanding of the French style, however, some more detailed explanations may be necessary. First of all, interpretative values (of the French school or of any others should be postponed until the singer is perfectly, absolutely sure of his vocal emission. The voice must be ready to support the music it is expected to convey. Jean de Reszké had us work for months on scales and vocalises before we were permitted to sing. As I worked then, I work today; every morning of my life I go through the ex-

Mastering the "French Style"

A Conference with

Maggie Teyte
Internationally Renowned Soprano

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Maggie Teyte is regarded as perhaps the foremost exponent of pure signing letters the public today. Her tonal quality, the perfection of her emission, and the impact of her more an excepted as standards. Born is Wohrehampton, England, Miss Tayle grow that family home contained several pianos, the child age of three. Her father was a content and the property of the second property of the

ercises de Reszké gave me, exactly as he gave them. It is impossible to project finished singing with an unfinished volce. Assuming the voice to be ready, then, let us go on to the next step.

The master French songs, one must realize that there chief characteristic is an absolutely equal balance between voice value and word value. This is not precisely the case with the must of other lands; the melodies of Italian operas, of German Lieder, can reach out without any words at all—transcriptions have been made of them and one can even whence them! With the French songs, land the charm is seen without the words. Thus, the muster French—Thus, the moster french—Thus, the phonetically, but as a master French—Thus, phonetically, but as a considerable of the contraction of the words themselves.

Concerning French Accent

"In singing French songs, the 'trick' (if trick it bel) is to exert the exactly proper and suitable pressure of voice upon, the open subsequence of the proper and the prop

VOICE

"This, again, presupposes a knowledge of French and of French poetry. The English line of poetry consists of a fixed number of accents (or stresses) occurring at fixed intervals. The French line of poetry does not place the accent at fixed intervals, accents occur according to meaning. Take, for instance, the line (in Verlaine's Green')

Et qu'à vos yeur si beaux l'humble présent soit doux.' Shall one stress 'beaux' or 'sl'? There is no fixed indication in the versification of the line itself. Some singers may stress 'beaux'—I put my vocal pressure on

'si.' Debussy taught me the song that way. French singing, then, demands the most perfect, most craftsmanlike balance between music, declamation, color, and rhythm. None may be slighted; none is more important than the others. Because the history of the Impressionistic School is one of freedom, because the music tends towards a rather nebulous, moonbeam-like, sensuous quality, many young singers make the mistake of thinking that it can be approached with rather more personal freedom than the traditional classic forms. What a mistake! In order to achieve the perfect blending of elements, the singer must discipline himself to the most rigorous precision. Precision of rhythm, of feeling, of word values, of melodic line are the only keys with which to unlock the door of the 'free' French School!

An Interesting Link

"There is yet another interesting link between the music of the Debusy era and the words of the songs. Just as the composers of that day struggled to free themselves from traditional strictures, the poots, too, sought freer, more personal expression. The poets, and the structure of the songs of the structure of

Making Amusements Safe For Youth

(Continued from Page 579)

Puddles of Blood

"The villain threatens to flog the half-

naked heroine . . . The beautiful girl is

beaten to death on a sacrificial altar

arms, legs and heads cut off . . . The

bride is kidnapped . . . Fists that smash

"These are typical scenes from the so-

called 'comic books.' What is such stuff

doing to the minds of U. S. Children?

man, author of a historical treatise on

comic books, showed the psychiatrists

some grisly samples and presented some

If there is only one scene of violence a

page, this gives him a diet of '300 scenes

of beating, shooting, strangling, torture

and blood per month.' Every city child

who was six years old in 1938 has by

now, Legman figured. 'absorbed an abso-

lute minimum of 18,000 pictorial beatings,

shootings, stranglings, blood puddles and

torturings-to-death from comic books

"A diagnosis was offered by Dr. Fred-

eric Wertham, Manhattan psychiatrist

and founder of Harlem's Lafargue Clinic

(Time, Dec. 1). The increase of violence

You cannot understand present-day juve-

nil delinquency if you do not take into

account the pathogenic and pathoplastic

influence of the comic books.' In plainer

language: comic books not only inspire

evil but suggest a form for the evil to

The great religious organizations and

Music has been found to be one of

coast to coast and he will confirm this.

beauty of splendid radio programs, the

best in moving pictures and the charm

in presenting truly magnificent pro-

Many of these programs have had no

advertising sponsors. That is, the broad-

The broadcasting companies have

against faces settle all problems.'

The men are stabbed and have their

Film Library, which makes some of the greatest classics of the cinema art available to theatres all over the country.

"Frankly, I don't think the picture as a whole is nearly as dark as you paint it, I discussed this subject recently in my keynote address as chairman of the National Family Life Conference in Washington, I want to tell you what I

said then: T suggest that we analyze the causes of the family life problem with thoroughness and acumen before we decide on curative measures of any kind.

'There is a tendency to blame phases of the family crisis on the handiest

scapegoats available. 'Sometimes we say that the automobile has contributed to a break-up of the family as it existed a generation or so ago. What are we supposed to do? Scrap the automobile?

'Sometimes we say the whole industrial system is responsible for the uncertain perpetuation of the family circle. No one will deny the impact on the family of the industrial system, but what are we supposed to do? Scrap the indus-

trial system? We find convenient villains for the cause of juvenile delinquency. It's the radio serials, we say, the blood and thunder kind; or the comic strip; jive music and the juke box joint; the motion picture, newspapers with the sordid details of family crackups and sensational stories of scandalous characters.

'I put a big question mark after every one of those easy ways out. I didn't come here to defend the communications industries or the popular entertainment media of the day, but it is quack and futile diagnosis to assess the blame so handily and so glibly.

'What is more, it's dangerous. There are many causes for broken homes and for juvenile delinquency. They range all the way from the restless spirit of a post-war period to Mama's bridge club and Papa's golf game. We all know some Mama who is so busy saving the Hottentots she hasn't time to worry about her own tots, but there again is a glib but foolish answer.

'Any study of this subject must take ligation to combat these evils and they into account the deep and profound impact on family life of two world wars to fight. Unfortunately they do not give and a major depression during our gen- as much attention to other forms of eration. We have been living through a crime as to sex offences. cyclonic era-a swirl of storms, a period of high tension and swift changes. And the most powerful weapons against the it requires no crystal ball to foresee the march of crime upon unprotected youth, years ahead as times of struggle, un- Ask any settlement school director from certainty, and perhaps more cyclones. *

'Consequently, if we center on any one Police annals will also attest to the fact cause-or two or three causes-of the that children who are brought under family crisis, we aren't approaching the musical influences rarely figure in law roots of the problem. By trying to find evasions and do not work out their a single cure, we'll be in danger of find- youthful enthusiasm in destructive esing no solution at all. We could confine capades. Let your children join choirs, ourselves to the realm of the possible and bands, and orchestras. Emphasize the stay away from clichés."

"Time" in its issue for March 29, 1948, of worthwhile literature. reported a meeting of the Association for the Advancement of Psycho-Therapy spent hundreds of millions of dollars called to discuss the psycho-pathology of comic books. The report is a telling grams of the finest music in the world. one, and we reprint it herewith with the permission of the publishers:

over, the movies ceasor at out of the that "Sexy, wanton comics should not be keep profamity and vulgarity out of the the milk.

move the cause. Do your part by getting as many of your friends as possible to be shown. Vulgar and obscene language write sizzling letters to their congress- should never be used; slang should be men, their governor, their mayor, their kept at a minimum. Divorce should not newspaper publishers, their radio sta- be treated humorously or glamorously, tions, their movie managers, telling them Ridicule of any religious or racial group in bold, courageous words that they in- is never permissible." tend to fight the march of crime unrelentingly and need their help. The situa- practices in the past and the resolve to tion calls for a crusade, a holy war. Ring refrain from anything which might prothe tocsin and organize against this

Determined to find out, the Association for the Advancement of Psychotherapy menace to posterity! tan on The Psychopathology of Comic months ago the Associated Press has in- ers are guilty of sending out several formed the public as of July 2 that four- hundred million harmful books in the teen members of the Association of Com- past, this is indeed a very great triumph Books.' Specialists were asked to give "Manhattan Folklorist Gershon Leg- ic Magazine Publishers have adopted a for decency.

casting company foots the bill. More- code pledging them to "good, wholesome casting company 1001s the man experience over, the movies censor all scripts, to entertainment or education," requiring keep protantly and valgatary and mur-cinema. However, the crime and murder serials do much to pull down all in such a way as to throw sympathy radio programs, just as the cow, which against law and justice or to inspire puts its foot into the miking pail, spoils others with the desire for imitation. No Music alone, however, will not re- ods of a crime committed by a youth.

"No scenes of sadistic torture should

This tacit confession of reprehensible mote juvenile delinquency is one of the most healthy signs of willingness to co-Since this editorial was drafted four operate. Inasmuch as the comic publish-

000 comic books are printed; the average city child reads ten to a dozen a month. How Well Do You Remember Great Hymn Composers? A Memory-for-Music Quiz

If you can place eight composer's names correctly, you show an average knowledge. Ten is good, and twelve is excellent. The answers will be found on Page 627.

in juvenile delinquency, he said, goes Johann Michael Haydn hand in hand with the increase of comic Samuel S. Wesley books. Said Dr. Wertham: We are get- Martin Luther ting to the roots of one of the contributing causes of juvenile delinquency. . . . H. Percy Smith

4. Lead, Kindly Light

John B. Dykes William H. Monk Arthur S. Sullivan Robert Schumann William Croft

TUNE AUTHOR John Bowring Sarah F. Adams Martin Luther Cardinal John Henry Newman Robert Grant Isaac Watts Ernest W. Shurtleff Sabine Baring-Gould Henry Van Dyke Henry F. Lyte James Edmeston

Fosdick

Washington Gladden Samuel J. Stone Maryton

"Play something for Mrs. Findley on the black keys—your hands are dirty."

by James Aldredge

F YOU have made a point of carefully noting the composer's name each time you sing a hymn in church, this quiz will be a "walk-away" for you. Below are listed fifteen well known hymns, with the names of the authors and the hymn tunes to which they are usually sung. There is a blank beside each one, however, and this must be filled in with the correct composer's name from the

COMPOSERS Henry Smart Lowell Mason Ludwig van Beethoven George C. Stebbins

Ithamar Conkey 1. In the Cross of Christ I Glory 2. Nearer, My God, to Thee 3. A Mighty Fortress Is Our God

E O Worship the King O God, Our Help in Ages Past Lead On, O King Eternal 1. Dead of Artistian Soldiers 9. Jouful, Joyful, We Adore Thee 10. Abide with Me 11. Saviour, Breathe an Evening Blessing

the public schools have a professional ob-12. God of Grace and God of Glory

have fought fearlessly and still continue 13. O Master, Let Me Walk with Thee 15. Lord, Speak to Me That I May Speak Frances R. Havergal

Rathbun Bethany Ein' Feste Burg St. Gertrude Hymn To Joy Evening Prayer

COMPOSER

OCTOBER, 1948

César Franck's Three Chorales for Organ

An Appreciation of the New Edition by Joseph Bonnet

by Alexander McCurdy, Mus. Doc.

the late Joseph Bonnet, of the "Three Chorales for Organ" by Cesar Franck. We are all agreed that the Three Chorales, in their beauty, reach great heights and represent César Franck at his finest. They have always presented tremendous problems in interpretation, in registration, and perhaps, most of all, in technique. Even for an organist who has done much studying, their difficulties are almost insurmountable. César Franck "says" so much in his Chorales that it is not always easy to listen to them carefully.

In this edition, Joseph Bonnet gives much help; not only to organists who play the pieces, but also to teachers who use them as teaching material. In his preface, which is dedicated "To my dear friend Seth Bingham," Bonnet gives much helpful information which is quoted in part here:

"César Franck, born December 10, 1822, in Liège, left Belgium when he was between ten and twelve years of age, became a French citizen, and lived permanently in Paris. He was awarded several First Prizes at the Paris Conservatory, became organist of Notre Dame de Lorette and later of St. Clotilde, where he served until his death on November 8, 1890.

"In 1871, César Franck took an active part in the founding of the Société Nationale de Musique, of which he soon became the president. In 1872 he was appointed professor of the organ class at the Conservatoire National de Musique in Paris. The Three Chorales for Organ' which the master annotated on his deathbed may be considered his artistic testament. Although the dedications were changed in the posthumous edition of these works, they were originally dedicated to Alexandre Guilmant, Théodore Dubots, and Eugène Gigou.

"In composing his Trois Chorals César Franck might be said to have had in mind the glorification of the Most Holy Trinity. The first chorale seems to express the Majesty of the Almighty Father, the second makes one think of the advent of the Divine Redeemer, of His Passion, His Cross and our only Salvation, and of His triumphant Resurrection; the third, with its animated beginning, the modal flavor and spiritual character of the chorale itself, the loving

NE of the most recent and significant contribu- melody of the cantilena and its flowing development tions to the organ world is the new edition by in combination with the chorale theme, suggests the Furthermore in each of the chorales the different themes are superimposed and blended in a really symbolic way

"César Franck was a great and devoted Christian. His life was hard and difficult; he accepted his trials with a noble and firm courage, finding his strength and consolation in his Faith, and in playing the divine service at St. Clotilde. The only time available for composition was from five to seven in the early morning and during summer vacation months. At seven thirty he had to begin his tour of Paris, going from place to place giving poorly paid music lessons to ungifted young boys and girls. His genius was not recognized except by his faithful pupils at the National Conservatory: Vincent d'Indy, Henri Duparc, Guy-Ropartz, Charles Tournemire, Louis Vierne, Mahaut Pierné, and others. But most of the 'officials' of the world of music were entirely opposed to him and to his works. After the performance of Les Beatitudes, Gounod was heard to say, 'It is just the opposite of music.' Perhaps the sound Christian accent of Franck's art could not be understood by these men, fine musicians indeed, but spoiled by worldly thoughts and materialistic satisfactions. Their works have become more and more neglected in the course of the years, while César Franck's music has increased in popularity.

"In this new edition I have always kept in mind the necessity for making a fair adaptation of the score, written for the resources of French organs (and especially the one at St. Clotilde), to American instruments with their modern mechanical improvements. It was my good fortune to know the organ at St. Clotilde thoroughly, for during my first years as a student in Paris, while assistant to Charles Tournemire, I played it constantly. This is a beautiful Cavaille-Coll instrument, one of this genial builder's most remarkable works, noted alike for the distinction and charm of its individual stops as for the power and clarity of its ensemble. But, as can be seen from a study of the specification, Cavaille-Coll, in building this instrument, indulged in some peculiarities. It is obvious that, in writing his organ works, César Franck was much impressed by this special organ, and planned his registration according to the resources of the St. Clotilde instrument. As the voicing there was quite unusual, some of the registration that would be beauti-

ful on this organ would not be practical elsewhere. "For example, the Swell Trompete at St. Clotilde is quite powerful, but has a light, clear, smooth quality; its use in combination with the Hautbois and foundation stops (as demanded by Franck in many places for solos) results in a rich and warm ensemble tone. But the same combination when used on other instruments would be too loud and too heavy for solo

Then Bonnet proceeds to give the specification of the St. Clotilde organ as it was when César Franck

ORGAN



JOSEPH BONNET

played it. He discusses the organ and its apparent limitations and, with his immense knowledge of American organs, "translates," so to speak, for our organs, the effect that César Franck had in mind. He gives the registration, measure by measure, for each one of the three chorales.

Proper Preparation Necessary

We, as teachers of the organ, have always had to make long and careful study of these pieces. Everyone who studies the organ strives to play the Franck Chorales as soon as possible. Perhaps many students work on them too seriously, before they are really ready for them. At any rate, there are many preparations for the study of César Franck, particularly for the legato. Bonnet goes into this rather thoroughly, which will do much for the teacher, and most of all, for the student. There may be those who will not agree with his method of achieving results; but it certainly provides food for thought and should be looked

into carefully. The greatest difficulty for most of us has been that we are not endowed with César Franck hands. They must have been tremendous. The only organist I have ever known who really could "wrap" himself around all the notes that César Franck wrote, the way Franck wrote them, is our own Carl Weinrich, of Princeton University. I never cease to wonder at him. For most of us it is imperative that we use the couplers to pedal without stops, in numerous places in the Chorales. It will be remembered that in the original edition in the E Major Chorale, the first part is on two staves. Note how Bonnet does it (Ex. 1)

Throughout the Chorale, Bonnet offers solutions whereby small or even average sized hands can surmount the difficulties, For those of us who, with the help of our teachers and with the use of our own ingenuity, have been able to overcome them, it is enlightening to see how the great master Bonnet does it.

He is extremely careful to give the fingering in detail, with little helps here and there for the use of the other hand, as well as suggestions for interpretation, and so on, as follows: (Continued on Page 630)

by Kenneth O. Snapp

TF YOU are one of the countless band or orchestra directors who finds that every concert leaves its toll of gray hairs, sleepless nights, and uneaten dinners, perhaps your organizational procedure needs some "fall housecleaning." To see how preparation done well in advance can pay high dividends, let us look at the organization of a director, whom we shall call Mr. Arthur Smith of Central High.

Our Mr. Smith knows that a concert can be a "worrisome thing" if he allows himself to become bogged down with details that often prove irksome in proportion to their importance. Thus, he begins the school year by enlisting the aid of some well-chosen student assistants and using a time table to serve as a constant reminder to himself and his helpers. Perhaps his guide, which follows, may be adapted to your school situation with gratifying results:

First Week of School

1. Select a business manager with the following duties:

(a) Handle publicity throughout the entire year. (b) Take charge of ticket sales and ushers for

(c) Act as liaison between band or orchestra and the public.

Mr. Smith chooses the student for this position after conferring with the journalism teacher. Usually they decide on a capable member of the newspaper staff who is interested in music but for some reason is not actually playing an instrument. Journalism credit is given the student for his work as business manager, but at Central High the position has been glorified to an extent that most students would consider the appointment an honor even if no credit

2. Choose other officers from the organization itself: (a) Librarian, who assumes responsibility for filing, checking, repairing, and distributing

all music. (b) Property manager, who "sets up" for rehearsals and concerts, handles instruments and uniforms owned by the school, and arranges for necessary transportation, lighting, and sound equipment.

These officers, with their assistants, have their names printed on all concert programs, and no opportunity to add to the prestige of their positions is overlooked. In schools where awards are based on a point system they might be given extra points, but at Central High they are rewarded with weekly private lessons, financed from the band or orchestra fund. Mr. Smith carefully briefs each new officer to insure a thorough understanding of his duties and then leaves the job to the student with a minimum of supervision.

Third Week of School

1. Meet with Principal to choose date and place for concert, taking into consideration;

(a) Total school schedule-keeping at least two weeks from other large productions.

(b) Time for preparation.

(c) Holidays, such as Lenten period. (d) Best time in evening or afternoon-8 o'clock for Central High.

(e) Best night of week-Thursday for this com-

(f) Availability of stage for two dress rehearsals. (g) Acoustics and size of proposed auditorium.

2. Enlist cooperation of art teacher and that of her classes in making posters for concerts. Mr. Smith found



KENNETH O. SNAPP

Mr. Snapp is one of the most promising young band conductors and teachers in the field of Music

He is a member of the St. Louis Philharmonic Or-He is a member of the 3t. Louis Finindermonic Of-hestra; and was guest lecture on cornet at the 1948 Summer Session of the University of Michigan. His subject is extremely important insofar as it af-fects the final results of the public performances of the school band and orchestra. Mr. Snapp, as his discussion proves, is as efficient and methodical in the preparation of his concerts as in his rehearsing and conducting of the groups presented under his direction.

that this is better than having printed posters, as the more people who help in preparing for a concert, the more interest there will be.

3. Discuss with vocal teacher use of the high school chorus with band or orchestra accompaniment in one or two numbers. This adds to the general interest in the concert and helps build cooperation so lacking in some systems between the vocal and instrumental

Three Months Before Concert

1. Decide tentatively on the program and start work on music. In program selection, Mr. Smith is careful to consider the concert, both as entertainment for the audience, and as education for the participating students. He selects numbers which will be both musically and technically challenging and even goes so far as to program numbers featuring one of his weaker

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

sections, if he feels the responsibility will speed its

He includes various types of numbers to please all his listeners and plans the program around two or three main numbers with attention to key, tempi, and artistic quality. As he is a brass player himself, he often opens a band concert with a chorale, which gives the players an opportunity to warm up, tune, and get the "feel" of the ensemble. He follows this with a more lively number and then programs his "heaviest" numbers to round out the first half of the

The second half, which is usually much lighter than the first, includes novelties and a stirring climax. His entire program is seldom over ninety minutes in

length 2. Mr. Smith selects more soloists than he plans to use, with the understanding that the best prepared students will be featured at the concert. He is particular that these specialties are played early in the program, while the performer is at his best.

One Month Before Concert

1. Decide definitely on the music to be played and make up the exact program.

2. Plan any special features needed to heighten the effectiveness of the music. One of the most successful presentations at Central High was done in radio style. A script was prepared by the Speech Department from program notes submitted by the Director, and was read over the public address system by a student with radio experience. A musical background chosen from the most familiar work of the composer whose music was being announced was furnished on the piano.

3. With the Property Manager, determine what additions or changes should be made in lighting, stage size, decorations, back drops, and risers.

4. With aid and advice from the Director, the Business Manager gets his part of the preparation under

(a) Starting publicity with a story about the band, mentioning soloists and stressing names and human interest. This preliminary article is given to all local papers and printed in the school newspaper.

(b) Giving information to art teacher for posters. Mr. Smith, the Business Manager, and the art teacher meet to discuss designs for the posters. They decide to make them quite large and colorful and to use a picture of the band, as well as a complete program.

(c) Preparing an announcement to be sent to neighboring schools, directors, and other interested persons. A satisfactory and inexpensive notice may be mimeographed on the back of a postal card.

(d) Arranging for tickets to be printed, after deciding with the Principal or Superintendent what admission charge shall be made. Although Central High gives several free concerts annually, they have found that the students and townspeople are glad to pay for at least one concert, the proceeds of which are used to build up the organization fund.

(e) Taking the program to the printer.

Two Weeks Before Concert

1. Mr. Smith announces dress for the concert, so that necessary purchases or cleaning of clothing may be

2. He invites some well-known musician to attend a rehearsal and to help by criticizing. Occasionally the visiting musician's comments are used as publicity

3. He reminds each student to polish his instrument and to get it in the best possible condition, Woodwind players are requested to prepare and save good reeds for the concert. String players check condition of instruments, strings, and bows, and procure mutes and other necessary accessories.

4. The Business Manager distributes posters. He offers complimentary tickets to merchants displaying

5. Since the instrumental and vocal departments at Central High work together in close harmony, members of the Chorus are invited to usher and distribute programs at the concert. The Business Manager then instructs them as to their duties and decides with them whether dress shall be formal or informal. If the Chorus is appearing on the program, some other group is invited to usher, in return for guest tickets. (Continued on Page 635)

OCTOBER, 1948



Roberta Collins (violin); Jean Fernstrom ('cello); and Lenora Melzer (piano).

HE Music Education curriculum as offered by our leading schools of music is, indeed, a most complex and variegated program. The development of a curriculum designed to include all aspects and phases necessary for the complete training of a music educator is a most challenging task. Although many unsolved problems remain before us, it is most encouraging to note that program standards and instruction quality are constantly improving.

For many years, much effort, study, and planning have been given to the formulation of our present music education curriculum. Throughout these years many changes, deletions, and additions have taken place. Unfortunately, such changes have not always been uniform. As a result, present day standards are quite inconsistent with the various teacher-training

For example, we find some colleges requiring very high standards in applied music, while others neglect performance but emphasize methods of teaching. Others devote much more attention to ensemble, theory, and music literature, while sacrificing teaching technics and methods. In one college, practice teaching will be directed with efficiency and excellent leadership, while in another, similar courses are unorganized and poorly taught. Naturally, such inconsistencies can lead only to a lack in uniformity of standards, not only in the quality of students representing these institutions, but unfortunately, with the students of the secondary schools, whose fate it is to be taught by unqualified teachers.

Three Objectives

With the development of our present-day music education curriculum, a program of three routes and objectives has evolved. In one instance we traverse the route planned for the music educator who desires to limit, or at least emphasize, his talents and skills in the vocal program. In this instance, he will pursue a course of study designed to prepare him as a choral

In program two, our candidate elects to devote his talents to the teaching of instrumental music; while in plan three, he might decide to follow the general program and thus elect courses designed to prepare him to teach both vocal and instrumental music.

In many teacher-training institutions, the student has but one choice; namely, a "general program" which seems to include "a little of this" and "less of

Unfortunately for music education as well as music

The Music Education Curriculum Some Observations and Reactions

by William D. Revelli, Mus. Doc.

educators, the failure of our universities and colleges same days, high school academic teachers were reto agree upon a definite program possessing tangible quired to teach all academic subjects. Such conditions standards has resulted in the graduation of teachers and conductors whose training and background fail to establish them as competent educators in their respective field.

A course of study, as outlined in a school of music announcement or catalog, does not necessarily indicate the quality of instruction offered by such institutions. Neither do twenty semester hours of applied music, nor fifteen hours of theory assure the student that his qualifications in those particular fields are sufficiently adequate to cover the demands of our music education standards.

For more than two decades our music education curriculum has emphasized the need of, and has encouraged students to elect the "general program." The product of such a curriculum was intended to be prepared as an organizer, administrator, teacher, and conductor of all phases of the music education program. The vocal classes, from kindergarten through high school, the beginning instrumental classes, Junior and Senior high school bands and orchestras-all were a part of the daily schedule of the "general music educator." That such an individual possessed sufficient courage to attempt such a program "without tongue in cheek," speaks more for his ignorance of such responsibilities than for his abilities to carry them out.

Perhaps in the "good old days" such assignments and programs were a dire necessity; just as in those

BAND and ORCHESTRA Edited by William D. Revelli

still exist, particularly in our rural communities and in small villages. However, they are gradually disappearing, and specialization is rapidly assuming its rightful place in the program of music education today, just as it is finding its rightful place in many other fields, including medicine, surgery, dentistry, engineering, and law, as well as on other professional programs,

Specialization to the Fore

Yes, the day of the "triple threat" music educator is rapidly on the wane. Our music educator is less frequently expected to "cover the range." Fading over the horizon are the days when the teacher of music is required to direct the school band, the orchestra, the choir, and in his "spare time" repair instruments, tune the piano, build music racks, or drive the school bus. It is indeed fortunate for school music and music educators that school administrators are coming more and more to realize the absurdity and futility of such demands.

In a recent survey of 106 members of my summer classes at the University of Michigan, results proved that but four per cent were responsible for both the vocal and instrumental program of their respective schools, while only seven per cent were assigned a schedule of teaching and conducting both band and orchestra. Of these 106 school music teachers, the survey showed fifty-eight to be conductors in schools of Class "C" enrollment; thirty-four in Class "B," and fourteen in Class "A." The evidence becomes even more interesting when we discover that not only large high schools but also Class "C" schools employ the "specialist." (Continued on Page 634)

"MUSIC STUDY EXALTS LIFE"

bow is not in contact with it, for the

vibrations of an open string last longer

Some young players of the present day, bedazzled by the effects called for in the compositions of some of the old-time

virtuosi, deliberately use a flat bridge. They can obtain some interesting effects,

particularly in the playing of sustained,

three-part chords, but these are at the

sacrifice of a round, full tone production.

The flat bridge should be allowed to die

with most of the compositions that called

The Kreutzer Studies

". . Some years ago you wrote an article showing how some of the Kreutzer Studies could be used to develoy trills . . . I cannot find the article, and I should be glad if you will tell me what the studies are and how to use them. . . "—II T. Kansas.

All the trill studies of Kreutzer are

extremely valuable; in fact, no better

they can be adapted and simplified. I

think you refer to some comments I

than those of a stopped note.

for its use.

Canceling the Drudgery in Music Practice

grade children, five-year-olds give a much easier,

smoother performance, and they are less self-conscious

about it. There's no drudgery in their classroom. Every

day is an adventure for the little virtuosos. What child

wouldn't love music when he has an instrument just

his size and a little stand in front of him with music

To top it all, each one of his playmates is doing the

same thing. The loneliness of practicing at home van-

ishes, and playing a violin becomes as much fun as

not only more fun; it also teaches the children how

to cooperate and it makes them better musicians.

The first rule of this system is group playing. It's

Johnny is so used to mother's nagging about his mis-

takes that it bounces off him like an India rubber ball,

but let his playmates point out an error, and he'll mend

his ways fast. He discovers soon that if a note is wrong

he's going to hear about it from the cute little blonde

playing the viola, so he makes a greater effort to learn

his notes correctly. Playing a piece through without

any mistakes brings as much prestige and satisfaction

The children are divided into string quartets and

quintets. They start with strings rather than with the

traditional piano, as they have to hear the right pitch

and adjust their fingers to the correct place on the

string. They must also listen to the other members of

the ensemble, and thus they learn to hear music as a

on it which he can understand?

playing baseball.

as hitting a home run.

by Shirley Stewart

NE-two-three, one-two-three. Johnny, for tiny fingers have much less trouble picking out the the last time will you forget about baseball and right pitch on a violin than their older brothers and sisters. With the same amount of practice as third get this practicing done? These piano lessons are costing us money, you know."

"I'm going to tell your Dad tonight if you don't get busy. Now let's go at it again. One—two—three, one two-three.

Wouldn't it be pure magic if this never had to happen again in any home, particularly yours? Well, that magic isn't a dream. In Cedar Falls, Iowa, a teacher, who has discovered such an unconventional way of teaching music that children like it as well as baseball, has first mortgage on just such wizardry. He is canceling the drudgery of practice for the kindergarten children at the Campus School of Iowa State Teachers College. And students whom he is training will soon be doing the same thing in many Iowa kindergartens.

Must the children be Quiz Kids? No indeed. These tots, with notes in their eyes and songs on their lips, are average, normal Henrys and Susies, like yours and mine. But here's the difference. Their teacher believes in learning through fun. And what child can't

understand fun? The amazing experience of watching their children lap up music as a kitten does milk is the happy lot of the mothers of these youngsters. And they themselves haven't had to raise so much as a little finger since home practicing isn't necessary unless the child wants

These children have neither the desire nor the opportunity to get out of practicing that one boy had. Martin was ten years old and had been taking violin lessons for six months, to the despair of everyone in the neighborhood. He finally wheedled his mother into promising he could discontinue his lessons if he could persuade his father to agree,

Martin knew that his father was made of sterner stuff, but he nevertheless was sure of himself. That evening he approached his father on the subject. "Daddy," he asked, "can I quit my violin lessons?" "Certainly not," his father answered. Some day you'll

be very glad we insisted on your playing an instru-

"Well, it's Mother I'm thinking about, not me." "How's that, son?"

Martin picked up his violin and began drawing the bow across the strings. The violin emitted a series of shrieks, groans, and heart-rending screams. After a smashing climax, Martin looked up at his father. "Could you stand to listen to that every day, Daddy?" he

Martin's father agreed that he couldn't. He was not as fortunate as the fathers of Mr. Schneider's pupils.

A New Slant

About twenty years ago Mr. Melvin Schneider was doing research work under the direction of Dr. James L. Mursell of the Columbia University Fine Arts School. He realized that one of the sorest spots in family life is the moment when Johnny is hoisted by the ear to the family piano and forced to sweat out his sentenceall in the name of good music. Being interested in both children and music he set out to bring harmony into

their relationship. Mr. Schneider and his wife discovered a new slant to an old truth: catch them young. They found that kindergarten children learn most easily, for they are old enough to understand and enjoy music and still young enough to be pliable. Surprisingly enough their whole, not merely the melody alone. With this experience as a background, those who wish to study piano do so with more interest, because they hear the music they are playing.

Music should never be taught as an end in itself but always as a means of expressing human experience. And so, blessed thought, the pupils do not begin with scales and exercises. A small child should play music which expresses something he has experienced. Can you imagine a scale expressing anything?

Music Must Express Something

As soon as they can draw a bow across the strings, the children begin with songs, many of which they make up themselves. Their first piece is a children's march song played on an open string at a lively tempo. After playing that, one little boy suggested, "Now let's play a soldier's march." They knew that a soldier's march would express seriousness, so it was played on a lower string at a slower tempo. Then they tried an elephant march in a slow, ponderous rhythm, on a still lower string.

All children love repetition in stories and songs. These kindergarten children have their favorites, which they like to sing and play over and over. The elephant march is currently at the top of their hit parade. They greet it with happy smiles minus a tooth here and there, and always insist on singing the verse first:

"The elephant carries a great big trunk. He never packs it with clothes. It has no lock, and it has no key, But he takes it wherever he goes."*

Anonymous.

The children don't realize when they are being taught new techniques. It's just like a game, In fact, when they begin to play from one string to the other, they do play a game of see-saw first. Then they try to express this experience on (Continued on Page 642)



A JUNIOR STRING QUARTET

Note the smaller size of the instruments.

Studies for Higher Positions

". . . I am using a good book for teaching the positions up to the fifth, but cannot find one for the sixth, seventh, and above. Will you please list some good books to teach the sixth and upper positions in order.

—Miss V. R., Connecticut.

The second Book of the Laoureux Method, together with its Supplement, provides a good deal of excellent material for taking the student up to the seventh position. Then should follow the third Book of the Kayser Studies, Op. 20; the first and second Books of the Mazas Studies, Op. 36; Kreutzer; and Fiorillo. With these you should use the second Book of Sevcik's Op. 1 (for the sixth and seventh positions); the Shifting Studies, Op. 8; and, later, the third Book of his Op. 1.

Perhaps you have overlooked the value of three-octave scales for training in the positions. Starting with G Major and Minor and progressing upwards by halfsteps, they very soon give a student ease and facility in the upper reaches of the

fingerboard. One consideration should be borne in nind: While a good knowledge of each position is essential for the student, even nore important is the ability to move smoothly and easily between them. It is in this that the Op. 8 and the Op. 1, Book 3, of Sevčik are particularly valuable.

To Play Harmonics

"If in playing violin I touch the G string very lightly with the finger on G position one octave higher than the open G string, is that called harmonics or only octaves? How are harmonics played on the violin?"

—J. J. A., South Dakota.

drifts towards the fingerboard, the har-The effect you describe is a natural harmonic; that is, the light touching of the string causes it to vibrate in one of its natural divisions.

Several other natural harmonics are with the quality of his tone. possible on the G string, and similarly, on the other three strings. They are shown in the following example. The open notes indicate those that must be touched lightly with the finger; the black notes indicate the resulting sounds. Where no black note is given, the result is the pitch of the note at which the harmonic is

So much for natural harmonics. Artificial harmonics are rather different. They are produced by pressing the first finger firmly on the string and touching the string very lightly with the fourth finger a perfect fourth above the first finger. For example:

Ex. 2

In this harmonic, the first finger presses

artificial, with a full, round tone, the bow series of backward snaps, but a few days with the utmost rapidity, the E string must be drawn firmly and steadily, and of slow practice will develop a sense of will continue to sound, even though the

The Violinist's Forum

Conducted by

Harold Berkley

the relationship between the two movements. Then the tempo can be gradually

When the chromatic scale can be played, with a relaxed arm, in sixteenths, at a tempo of about j=92, the upper arm should be tensed a little. This will ones have ever been written. Two of them, Nos. 19 and 15, are particularly tend to quicken the vibrato motion of the useful because of the ease with which hand, and soon afterwards a satisfactory alissando will result.

But the left hand is not alone responsible for effective glissandi: the speed of the bow stroke plays a very important part. The oscillations of the hand are communicated to the violin, causing it to move in slight up-and-down motions, which, when the bow is slowly drawn, produce a quasi-staccato effect that helps to articulate the individual notes of the glissando. If a rapid bow is taken, this despairing whine.

monic will be weak and sickly, and is like-The practice of harmonics encourages good tone production and can be recommended to anyone who is not satisfied D minor Concerto—must be played measure: strictly in time; the majority, however, can be taken quite freely. Those in the latter category should be started slowly, the speed being increased to the end of

A Measure from De Bériot

"Will you please explain how to play these measures near the end of Concerto No. 9 by De Bériot?

difference in the state of the

I don't see how it is possible to slur and

shift at this speed and still keep the E string sounding continuously."

—Miss N. G., Illinois.

With a normally arched bridge one

The violinist of today, using the mod-

To Practice Glissando

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given; will be pub-lished.

close to the bridge. If the bow wobbles or

ly to break.

"I should be very grateful if you would be kind enough to tell me the best way to practice the Chromatic Slide (Glis-sando). I have been studying Sarasate's Gypsy Airs and Wienlawski's Légende, and find way execution of the disando. and find my execution of the glissando passages very unsatisfactory. . . My former teacher did not give a concrete method to work on." -R. L. H., Illinois.

It is not easy to explain the Glissando by means of the printed word alone, for it is a complex motion and is more easily understood when it can be observed. Essentially, it is a semi-involuntary movement made by tensing the upper arm and keeping the wrist loose. The upper arm is stiffened somewhat, and the finger moves down the string while the hand written. With a noticeably flatter bridge, makes a vibrato-like motion from the such as was extensively used in wrist. The forearm moves only in that De Bériot's day, it can easily be played. it carries the hand down the fingerboard.

Some violinists can produce an acceptbut a small gain in comparison with the able glissando as soon as they understand price one must pay for using a very flat how the effect is obtained; others, finding difficulty in coordinating the vibrato firmly on E, the fourth finger touches motion with the movement of the foreern bridge, must resort to a small and lightly on A, and the resulting tone is two arm, have to proceed step by step. And octaves above the note pressed by the first the first step should be to divide the quite innocent fake. As he shifts to the chromatic scale into groups of four notes fifth eighth note of the passage you is essentially a study in short trills, and But the correct left-hand technique is and practice it slowly, sharply articulated quote, his bow must momentarily leave a most important one. When it is played by no means all that is necessary for the ing each half-step with a backward snap satisfactory playing of harmonics. The of the hand, at first it may not be easy firmly; then the D string is immediately started with a pronounced bow accent. to keep the forearm moving uninterrupt- released as the E string is again taken. This rule can be followed with all short tor. To produce harmonics, natural or edly while the hand is performing its with the A. If the movement is made

Prominent Teacher and Conductor

increased.

made on these two studies in the January 1944 issue of THE ETUDE. No. 19, in D major, stands in the originol as follows:

Most students find the shifts between staccato effect is lost, the notes tend to the heats so difficult that they are unable blur each into the next, and the wellintentioned glissando becomes instead a trills. Therefore, it is well to adapt the study so that the shift can be made more Some few glissandi—for example, those easily. This can be done by turning each in the first movement of Wieniawski's beat of the original into a four-beat

discovered to the ote

This adaptation allows the shift to be taken twice as slowly and therefore much more easily. The speed of the trill can be increased, when advisable, by substituting three groups of thirty-seconds for the three groups of sixteenths.

This method is beneficial even when the trills are played in the ordinary way, but its value is greatly enhanced if the trills are played as a pianist would play them: that is, by lifting the fingers alternately. If the fingers are lifted with alacrity and "snap," and dropped with vigor on the string, this way of practicing trill exercises will develop strength and independence in the fingers in half cannot play this passage exactly as it is the time required by the traditional method of playing violin trills. But it should be emphasized that this is a method of practicing, not a method of But the ability to play such passages is performance.

No. 15, in B flat,

However, the study can and should be (Continued on Page 633)

About Piano Classes

Q. I am a plano teacher in a small high school with a class of about hirty-two, and I notice on your page that an advocate of the property of the control of

A. I do not recommend specific materials in this department, nor can I give you definite methods to follow, but here are a few suggestions: There are usually from six to twelve in a beginners' piano class, and those who are not at the piano at any particular time sit at a table with a music rack and a dummy keyboard on it. They follow the notes with their eyes and the keys with their fingers, as the one at the piano plays. Sometimes two are seated at the piano, playing in octaves, or one playing the treble clef part and the other the bass clef one; or even a duet. Each child is kept busy during the entire period, and each one has several "turns" at the piano. The teacher emphasizes ear training, chord construction, key signatures, and other items of what is called "musicianship." Usually there is a good deal of singing, too, and in the very early steps the little piece is often taught by

ear and sung before it is played. I suggest that you write to the publishers of THE ETUDE asking them to send you an "on approval" selection of material suitable for piano class work.

Did Schubert Write A Ninth Symphony?

Q. I am a regular reader of your page in The Errors and I find it most helpful. Now too have a question that helpful. Now too have a question that has puzzled me for some time; Are there two Franz Schu-berts, or did Franz Peter Schubert write a ninth symphony? I had thought be only eight, but I have head chubert and I am wondering who work the M. H. H.

A. The reference works list another Franz Schubert but he evidently ranked as a very minor composer and did not write any symphonies. However, the "International Cyclopedia of Music and Musiclans" lists a sketch of a symphony in E minor among the works of the great Schubert, and I seem to recall that some modern musician once "completed" this work and that it was performed by some modern orchestra. I am very uncertain of this, however, and if some of our readers can supply authentic information the editor of this department will be glad to

Requirements For A Music Doctorate

Q. I am a teacher of music in a large city school system in California, and although I am interested in getting a dector's degree, I feel that except of the control of the

A. I do not happen to have authentic information to all your questions, but my guess is that no high-grade institution would confer a doctorate of any kind you a great many years to accumulate the state and the state of the st

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



weeks' study per year. The usual require-

ment for a doctor's degree is three full

years beyond the requirements for the

master's degree, and although one may

be able to work on one's thesis away from

the institution and also prepare for cer-

tain language requirements, yet my judg-

ment is that you ought to take leave of

absence for at least one year, and pref-

The National Association of Schools

of Music has interested itself in graduate

study and has issued several reports

which I advise you to get. Coples of

these reports and probably also a list of

institutions granting the doctorate in

music may be secured from the Secretary,

Professor Burnet Tuthill, Memphis Col-

lege of Music, 1822 Overton Park Ave.,

I Want To Be A Musician

Q. I am an adent reader of your "Quarter of the control of the con

erably for two years.

Memphis 12, Tennessee.

group so as to get a well-rounded musical

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

experience. As for music schools, the requirements for admission vary considerably, and the best way to find out about them is to make a list of the schools which you might possibly want to attend, and then write to the Secretary of each one, asking for a catalog, telling him what units of credit you have had in each high school subject and what additional hours of credit you will have in junior college; and requesting him to tell you whether these credits would satisfy the entrance a doctor's degree at the rate of only six requirements of his particular school.

Is A Metronome Necessary?

Q. I am a boy of thirteen and have taken lesson; but may be taken lesso

A. (1) A metronome is handy to have sion from the Principal of the building. but is not absolutely essential, and I adup to its proper speed. A little later, when that is convenient for you both. sound when an artist plays them.

accenting them a little for the sake of fixing the natural measure accents in

A Mother Gives Testimony

Mrs. A. G. writes us a little testimonial concerning the wording of our advice that parents should interest themselves in their children's music lessons. We are glad to have her letter, which reads as follows:

"Your article mentioning that you with more mothers would be read to the con-tinuous and the continuous and the continuous and the continuous and the twenty-five years old and never knees and row of mutat. It began attude the con-trol of mutat. It began attude the con-trol of the control of the control of the control of the control of the con-trol of the control of the con-trol of the con-

Music Lessons During School Hours

Q. Your answer to E.S. in the November, 1946, issue has made me so happy, for I am in the same position as she is. I am thirty-seven years old and have taught for some time. I have studied for years from fine teachers but have no devears from fine teachers but have no deventy from the part out some very gree. However, I have put out some very me tudewin to me tudewin the mean that the mea

A. The attitude of public school teachers and principals varies greatly. In some schools pupils are excused for a music lesson at almost any time, but in other schools no one is excused at all, and the pupils have to take their lessons entirely outside of school hours. I agree with you that this is unjust, but usually the room teacher does not have the authority to excuse a pupil from "regular school work," so it is necessary to get permis-

My advice is that you first make a vise you to wait awhile before buying one. schedule which will bring a fairly large Your teacher should be able to indicate proportion of your pupils to you on Satthe tempos of the compositions that you urday or in the afternoon after school. are studying, and if you can't play them Now find out which school each of the up to that tempo you are probably trying others attends and go to the Principal of to do pieces that are too difficult for you each building, requesting permission for at this stage. It is better to play an easier your pupils in that school to come to you piece absolutely correctly and up to its for a music lesson once a week during proper tempo, than to stumble along try- school hours, the time to be arranged by mg to do a hard one, but never getting it you and the room teacher for an hour

you come to study some of the classics If the above plan does not produce reyou may want a metronome, and at this sults, I suggest that you call on Mr. time it will also be valuable to get phono- Charles Dennis, Director of Music in the graph records of the pieces you are public schools of your city, telling him studying, so that you may hear how they your troubles frankly (but not belligerently!) and asking for his advice. The (2) No special studies are necessary. fact that you do not have a degree does Just remember that in two-four the ac- not affect your teaching of grade chil-A. You seem to have a very good start cent is on the first beat; in three-four it dren at all, but it may prevent your high in plano and violin, but you do not men- is also on the first beat; in four-four school pupils from getting school credit would conter a decorate of any same in plane and train, de farmony, so I sugthere are accents on the first and third for their music taken outside of school
without requiring at least one year in tion having had any harmony, so I sugwithout requiring at least one year in addition to this condition, gest that you plan to begin work in harresidence. In addition to this condition, gest that you plan to begin work in harbeats; and in six-eight there are accents. However, I am sure there must be some resumence. In addition to this condition, some other phase of what is on the first and fourth beats. Go back solution for your problem, and I believe you a great many years to accumulate called "music theory" as soon as possible, and play all your first, second, and third Mr. Dennis will be glad to help you to

THE ETUDE

riigh School of Music to the extent that the great conservatory helps to train the members of the orchestra. When young helps to train the high school orchestra, the only instrument About the Oboe that had not yet been assigned was the aboe. After accepting it as a left-over, he discovered an authentic affinity for the it as a lem-over, he discovered all administrationally for the instrument. Mr. Miller continued his study of the oboe at the Eastman School and was graduoted cum laude. All during his student years he played in various orchestras in Rochester

A Conference with

Mitchell Willer

Distinguished Oboist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



MITCHELL MILLER dynamic effects with quantity of air. The point to remember is that you don't use more breath for a

fortissimo passage than for a pianissimo-you release

the same amount with greater speed. Tone is gov-

erned solely by the speed and never by the quantity of

breath. By way of an illustration, let's imagine a turn-

stile through which only one person can pass at a time.

If five people are waiting to go through, they can pass

leisurely enough. But if a hundred are in line, the

crowd will need to move more rapidly. You can't vary

the number of people who can get through the stile,

but you can vary the speed. Now substitute the mouth-

piece of the oboe for the stile, and see what happens.

Only a fixed amount of air can go through the open-

ing, so it does only harm to try to force more. What

you do is to release the air in varying degrees of slow-

ness for piano tones and in varying degrees of rapidity

for jorte tones. This sounds simple-there seems to be

nothing more difficult for the young oboist to learn!

Remember, dynamics are regulated by the speed of

"Another problem is eased when you remember that

tone is completely controlled by the breath, and only

moderately adjusted with the lips. Don't fight your

instrument! Don't grip the reed with the lips. Curve

them gently around it (something in the shape of a

Mickey Mouse kiss!), pulling the lips in slightly, so

that they cover the teeth. Then watch the tone im-

prove. But hints for the improvement of tone are

the breath release; never by the volume of air.

"HE OBOE still ranks among the less popular instruments, for no musical reason whatever. It is capable of moving and beautiful tone; it has a rich varied literature; and it offers its performers gratifying results, both artistically and commercially. The reason for its being in less general use than the violin or the piano roots in the fact that a mastery of the oboe requires not one, but a combination of qualities.

Mitchell Miller, who ranks as perhaps the foremost of Amerian oboists, has built a distinguished career from an accidental start. Born in Rochester, New York, he attended East

High School, which enjoys friendly relations with the Eastman

and over the local radio station, laying the foundation of a

solid reputation before he had attained professional status.

From Rochester he came to New York where he was asso-

cioted with the National Orchestral Society, under Leon

Borzin; the Metropolitan Museum Concerts, under David Mannes; and George Gershwin's "Porgy and Bess." While on

mannes; and George Gershwins Forgy and bess. While on

Orchestra was about to become vacant. Flying back to New

York, he obtained the post and began his duties that same

day, Mr. Miller has punctuated his varied orchestral duties

day, Mr. Miller has patiently and recording. He has appeared as oboe soloist with the Bach Society, the CBS Orchestra, and on the Percy Faith, André Kostelanetz, and

Alec Templeton programs. His recordings include the oboe concertos of Handel, Cimarosa, and Vaughan Williams.

-EDITOR'S NOTE

Mr. Miller also teaches at the Mannes School of Music.

"First, of course, there must be solid musicianship, which implies an inborn gift, plus a driving capacity to strive for perfection. But that's only the beginning! In addition, the oboist needs a definite mechanical bent, and a better-than-average ability to keep mentally flexible. Whereas pianists and violinists take their instruments pretty much for granted, the oboist has to help manufacture his. As soon as he is sufficiently advanced to play at all, he is confronted with the Problem of the Reed. This all-important reed consists of two pieces of bamboo, tied together on a brass tube which fits into the oboe. The end of the tube is fixed as to shape; the end into which one blows is notindeed, the performer finds it necessary to shave it to suit his own style of blowing. Hence most oboists end by making their own reeds, and for this they need supple fingers and a genuine mechanical sense.

"Further, reeds are so extremely sensitive to atmosphere that the one you make in the morning may give you an entirely different tone by afternoon! Thus, besides being his own mechanic, the oboist needs an uncanny awareness and alertness to adjustment. Constant temperature changes so vary adjustments on the oboe that you have to keep in a state of constant adjustment yourself. (The best man, perhaps; for repairing oboes is Hans Moennig, in Philadelphia—still, you have to take a good share of the work upon yourself.)

Not Easy for Beginners

"Another element that makes the oboe less popular than it deserves to be is the fact that the beginner has anything but an easy time! On the flute or the clarinet, the beginner can reach a certain level of performance rather quickly, and this, of course, encourages him. The oboe, however, is difficult from the start!

"It is the only instrument for which you have to exhale before you inhale. Which brings us to the vital problem of breathing. The oboist, like the singer, finds his best lesson in observing the breathing of a baby. Watch the deep, regular intake of air-watch the abdominal wall push out as the air goes in-watch the little body become a well-filled air-tank. That's the way we all breathed before we unlearned natural habits and acquired unnatural tendencies of topbreathing, shoulder shoving, and getting red in the face. So the first trick is to relearn the taking of a natural breath, supported by the strong abdominal muscles and controlled by the diaphragm.

"The next step is to learn what to do with a correct inhalation of air, once you have it! Perhaps the greatest error of the average oboe student is to confuse valuable only when the player realizes that tone begins neither with the breath nor with the lips, but in the mind! A conception of tone must precede any at-

tempt to produce it. "As to actual techniques, the beginner does best to work on attacks and on long tones. He will doubtless cause distraction to all who listen to him, including himself, but that's the way to start. Attacks should be well placed, without the least trace of slurring from nearby tones, and they should be made without accent. Long tones should begin pianissimo, work up to a good crescendo, and then taper down again to piano -like the singer's spinning of tone. Such a drill gives valuable practice in breathing and makes a habit of good dynamic control,

Early Exercises

"Scale work is essential to the perfecting of oboe technique. A good drill is to build your scale gradually, going up chromatically and coming back to your starting note, before beginning the next sequence-as, for example: Do-Di-Do; Do-Re-Do; Do-Ri-Do; Do-Mi-Do, and so on, all the way up through an octave, always working as legato as possible. A routine of this drill develops attack, tone, scale fluency, and legato.

"When the foundation is firm enough to permit it, the oboist works for speed and facility. There are a number of exercises or methods-the best, perhaps, are those of Barrett and of Gillet-but I have always found it more helpful to build my own drills. First of all I recommend scales, taken regularly and then in varying combinations of articulations. Then scales legato and scales staccato. Then arpeggios, again both legato and staccato. Then on to selected passages (both solo and parts) from the standard oboe works. Finger technique must also be flawless and sure, and is best developed by diligent work at scales, thirds, fifths, and so on. The oboist practices constantly, and

practices like mad! "Oboe problems, unlike those of the piano, are not confined to the technical execution of musical thought. Besides weighing his musical meanings, besides developing the technical means of conveying them, the oboist needs to be intelligently alert to the hundredodd unpredictable emergencies that can (and frequently do!) arise during actual performance. I have spoken of the great sensitivity of the reed. If a reed goes ever so slightly 'off' during performance, you simply have to adjust to it, in tone quality, intonation, and so forth, and keep going! Another constant threat is the condensation of water in the instrument. In orchestral work, the oboist can usually snatch a split second of time to take the instrument apart, get rid of the water, and put it together again-either he has a few bars of rest or the second oboe can cover up for him. But the soloist cannot stop. He can do absolutely nothing but hope for the best while he makes adjustments to keep the watery gurgle from 'sounding.' Fortunately, few movements require more than ten or twelve minutes of continuous playing, and in this way time itself helps with the water problem! Again, unlike the piano, the instrument is not one of fixed pitch. Reeds are made (Continued on Page 639)

"MUSIC STUDY EXALTS LIFE"



HELENA MORSZTYN

A S WE approach the centenary of the death of Prédéric Chopin, it is with considerable emotion and piesaure that I ameriake to record my personal recollections and present the results and characteristics of the present compost, as handed down to me by my anadmonther, who had the privilege of being his punil and friend, as well as sharing with him a common Polish and French background.

The Poles, I believe, have as strong a nationalistic impulse as any other race, and because of the many unfortunate vicissitudes of their country, inherit a peculiar sense of nostalgic longing which gives their patriotism a particular coloring-a quality of its own, due to the blending of sorrow with dreams and unsatisfied desires. The Polish word for this feeling is "žal," and has no equivalent in other languages, nor is there quite the same degree of emotional sentiment among other peoples. The German word Schnsucht perhaps comes nearer to expressing a similar state of mind, though it conveys predominantly the idea of desire rather than of sadness. Only Poles understand the word and the feeling in all its implications, and when they apply it to their country they sum up in it all their national pride and aspirations. This "žal" plays a prominent part in their art, their poetry, and their music. It imparts to them that unmistakable combination of pathos and liveliness which characterizes Polish inspiration.

Early Instruction

Generally, Poles are noted for their patriotism, but there are certain families whose activities single them out in the historical and artistic development of their country. I am proud to belong to one of them. I was a young girl of six when my musical grandmother discovered in me signs of musical talent and convinced my mother that I was destined to become a professional in music. In her time, young ladies of good family were not permitted to play in public except as amateurs. This rigid conventionalism no longer held sway at a later date, and Grandmother's advice proved decisive in giving me an early start. In fact, I had never forgotten my early instruction from my grandmother, one of The Master's own pupils, and, in playing the works of my illustrious countryman, I drew on my Polish background and upon my knowledge of Polish history, as well as upon what my grandmother had told me about the master himself. It was well known how deep was the attachment of Chopin for his native Poland, whose plight in 1831, when Warsaw had been conquered by the Russians, left an indelible

"Žal" the Secret of Chopin's Genius

by Helena Morsztyn

Distinguished Polish Piano Virtuoso and Teacher

Mme. Helena Morstyn, one of the foresont verme picilists, four day, traces her oncestry to many the general pile statemen and panet. Her greed Pelide Statemen and panet. Her greed Pedider Chopin, emigrated a Franchman, like the Trach Revolution. The two patricks were to Foliand ders, that their children came to lange value well, Mme. Morstyn's gendenother become Chapach pile, and at various times followed this in Farisi to contince her

plane instruction.

Among her acestors, wor Zhigniew Morszhyn, one of the outstanding Polish poets, and olso soldier, who fought against standing Polish poets, and olso soldier, who fought against the Livest Andrey Morszhyn. Under Sobiesk, he was Treesury of Poland, and was set to France a Ambassa with which was so pleased with his services that the the control of the polish polish was a pleased with his services that the control of the

After piano instruction in Worsow with her grandmother, the young Helena was sun, at the age of eleven, to Vienna, to study with the great teacher of virtuosi, Theodore Laschetixty, and later with Emil Souer at the Meirter Schule, As tixed he was graduated from the Vienna Conservatory with the

State Prize, the highest honor that a planial could reserve the mill Soure had planes do not have the mill Soure had planes do not have the source of the million that the source of the

Mms. Morstlyn has taught over three thousand pupils here and obtood. Coming to American, he initial opporance was and obtood. Coming to American, he has mode a notable contribution to contribution to contribution to impressive performances of Chopin's music. Since the war Mms. Morstlyn pands part of the year in New York and part of it in Minnespolis, where her influence on an critit and musician has resched out to great distinct.

impression on his soul. Poland was the country of his mother and always remained the country of his heart, event if Paris later captivated must be filled to elegance and refinement. It is the property of elegance and refinement. The property of the prope

It has been said that when the Poles play, they seem to try to communicate a message with their fingers at the keyboard. They never merely play the notes. In fact, they seem at times in some of the great masterpieces to be singing and staging a scene, be that scene a simple pastoral picture like the Maiders Wish, as arranged by List, or a heroic sonata or balade, when the plano expands to the dimensions of a Wagnerian music dorman.

No other musician ever approached Chopin in revealing through sound the spirit and soul of a nation.

He expanded his own melan- (Continued on Page 630)



PIANO MOVERS IN INDIA

Fourteen female poriers went miles up the mountain side to the palace of the Maharojah of Kopurtholo with Mime. Morsztyńs full concert grand on their heads. Who can say offer this, that the women of India do not support music?

SOMBER SHADOWS

The melody in the first section of this composition is distributed between the right and the left hands. It is always advisable in such a case to prepare for this by playing the melody apart from the accompaniment (without the pedal) several times through, first with the right hand and then with the left hand. Next, sing or whistle the melody until you have it well in your mind. Play the section with the accompaniment (still withthem with the left hand. Next, sing or whistle the melody until you have it well in your mind. Play the section with the accompaniment (still withthem with the left hand.) The legal to the legal to the melody. Find all years the medal. Grade to



* From here go back to the sign (S) and play to Fine; then play TR10.
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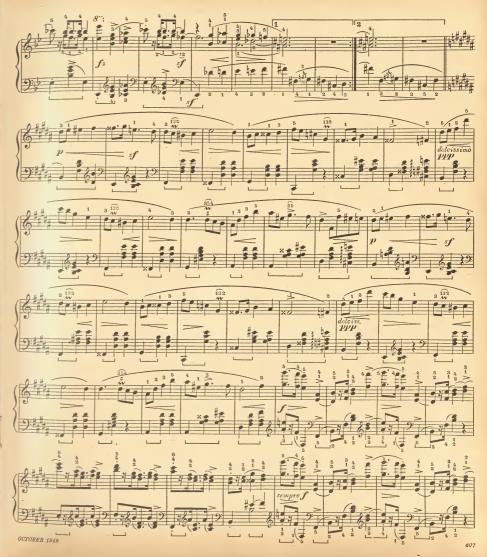
MAZURKA

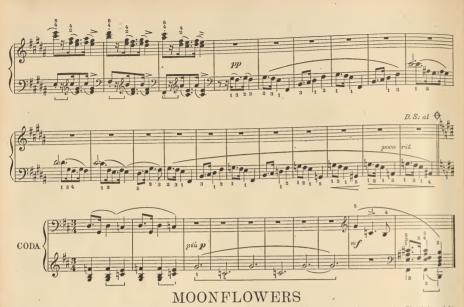
Chopin's mazurkas differ greatly in difficulty. The four mazurkas in Op. 33 are among the more difficult. No. 4 represents not only the strong national Polish background of Chopin, but also the composer's dream-like fantasy. This is particularly true of the first part of the movement in B major, which Mr. Paderewski used to perform with a delicacy and pianissimo as though he were breathing the note upon the keyboard.

Grade 5.

Mesto (2-450)







The very graceful and "catchy" themes in this novelty piece will make it a welcome addition to the teaching repertoire. Play it in sprightly fashion but do not make it boisterous. Grade 3 4.

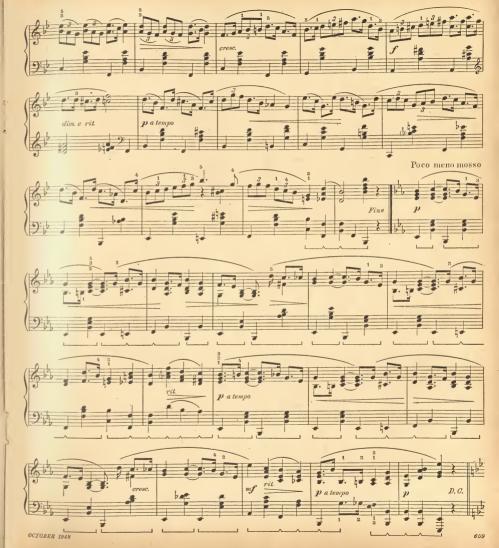


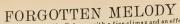


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Another ingratiating and well-developed composition by Mr. Federer, with a fine climax and an effective ending. The nostalgic character of the composition will add to its popularity. Grade 3 \(\frac{1}{2} \).



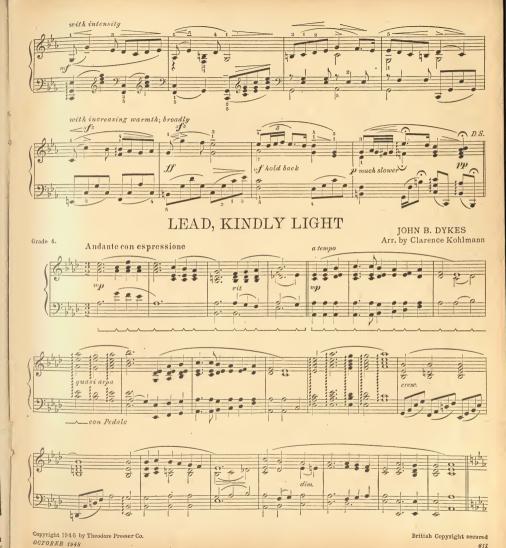


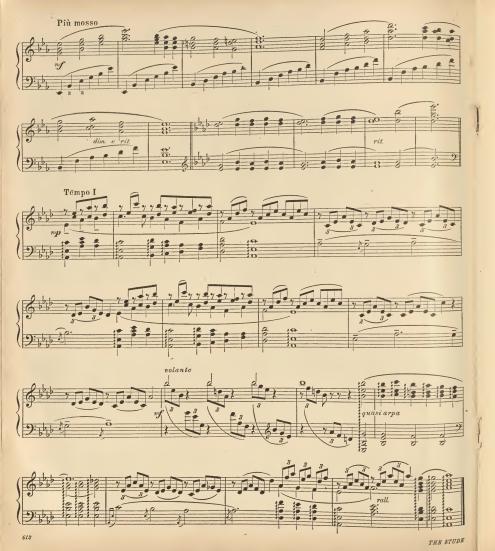




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DUTCH CLOG DANCE

N. Louise Wright has a gift for the picturesque. If this piece is prepared for apupils' recital, a "behind the scenes" effect might be achieved by keeping time with a baton or a pencil on a hard table or bowl, to imitate the clatter of the wooden shoes of the dancers. Grade 3,

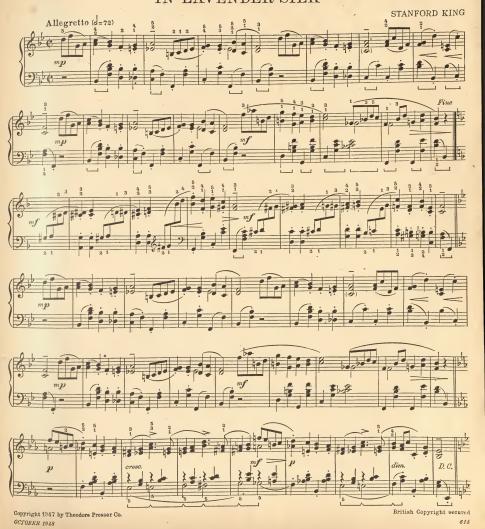


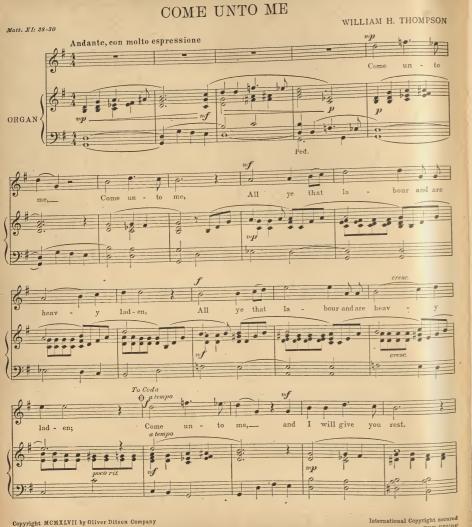
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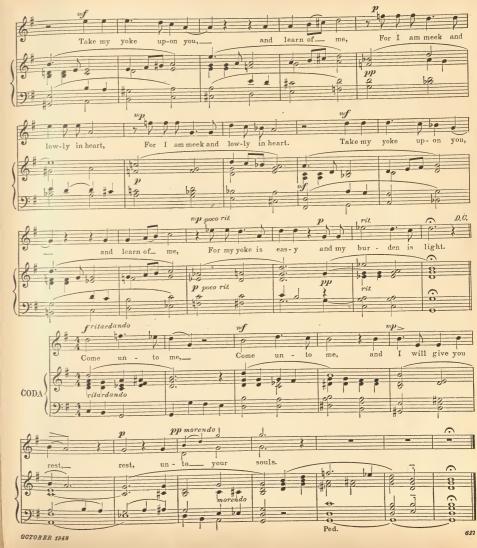
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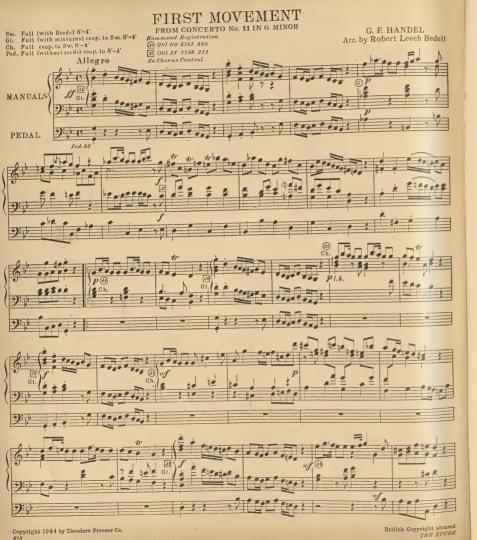
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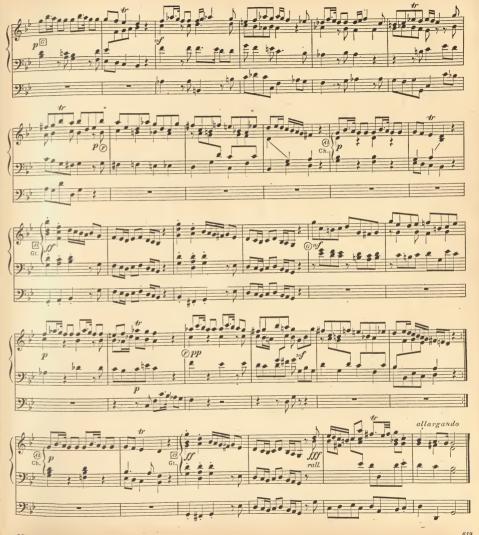




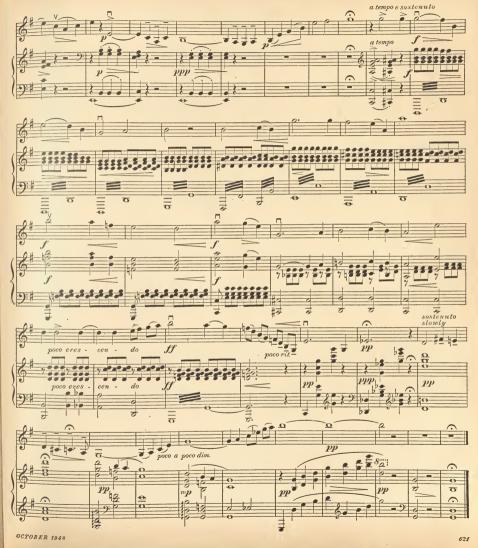
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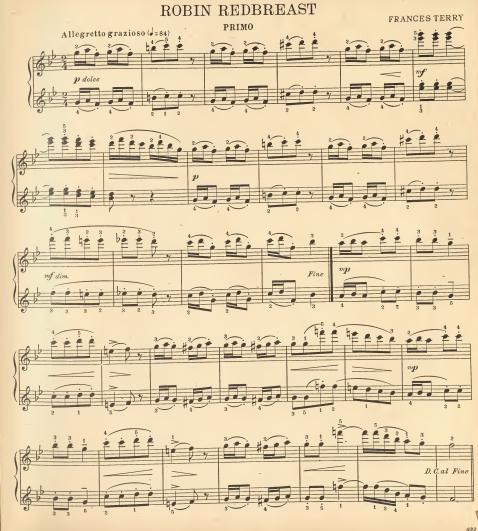


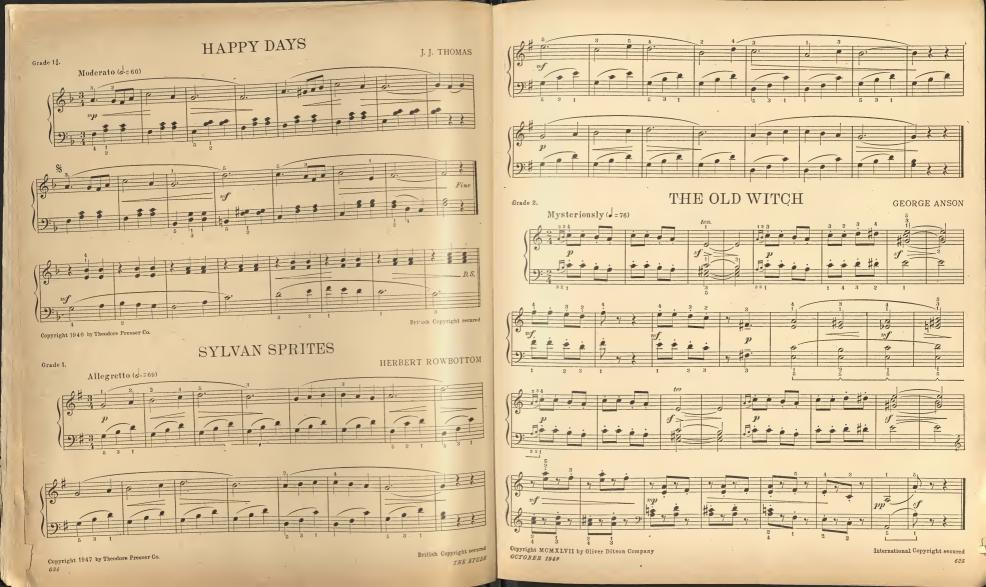




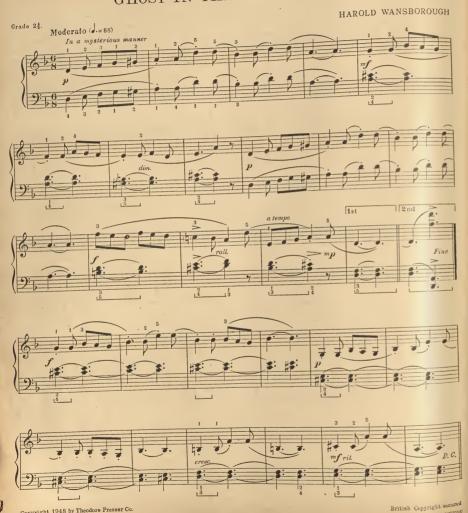


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GHOST IN THE SECRET ROOM



The Domestic Musical Trinity

(Continued from Page 583)

especially true of Junior High and High of us the teaching hours (late afternoon School pupils who like music, but with the heavy schedules many of them carry at school and various outside interests actual teaching time planning and (sports particularly) experience difficulty in finding time for music. In school they pupil, even then sometimes not getting are often spurred to renewed effort by hearing played either on the radio or on advantages are offset by the pleasure phonograph records, certain compositions which most of them hope to play some day. One of the favorites is the Chopin Minute Waltz which shows them plainly the beautiful use made of the all the arts, makes the most direct anscale and trill. There is the C Major Sonata by Mozart, with its many and certainly a knowledge of music smoothly flowing scale passages, the greatly enriches the lives of all of us splendid records of the Chopin Etudes, using every known technical device, and to participate in the musical activities the Beethoven "Fifth" Concerto, using no of our various communities. We who fower than one hundred twenty measures teach music have a great privilege and of pure scales, both diatonic and chro- responsibility. Let us be proud of our matic. While few of these pupils will profession, ever attain the proficiency needed to play numbers such as these, at least they can listen intelligently and so acquire a wholesome respect for technic itself, including their own, Technical facility however, without musical imagination or feeling, is not our aim, but it is the mechanical means through which we express our musical emotions,

To Parents Especially

Children do not particularly like to practice, but they do like music. For that matter, musical history does not relate that even the great musicians were fond of practicing when they were children, but casually mentions the fact that some of them discontinued their music study for a while, (Probably their parents got disgusted or discouraged once in a while even as you or I.) But back of the musical success of each one of them there was probably a mother or father, or both, who encouraged and helped, day by day. Children like to do things in the company of other children, but unfortunately, most piano practice must- just once, for a sum less than the one be done alone. That is its chief draw- stipulated, back. The music lesson itself is usually enjoyed, probably because the teacher is there to help and encourage, but when all is said and done, the child sees the teacher only once or twice a week, so it is upon the parents that most of the responsibility falls. After you have chosen a teacher in whom you have confidence, give him or her your wholehearted cooperation, so that all of you may work together for the best interests of your child. This means regular attendance at lessons (even though the lesson may not be well-prepared at times), regular practice periods, and lots of encouragement. A skipped lesson retards your child's progress and if satisfactory progress is to be made, your appointment for a music lesson should be kept as meticulously as any other important engagement. Your teacher is vitally interested in the child's welfare, but needs your help to do his or her best work

If you have read thus far in this ar- 10. William H. Monk (Eventide) ticle the preceding paragraph probably 11. George C. Stebbins (Evening Prayer) voices your own opinions, because all of 12. John Hughes (Cwm Rhondda) us have the same teaching problems, but 13. H. Percy Smith (Maryton) we also have heavy responsibilities 14. Samuel S. Wesley (Aurelia) toward our pupils and their parents, Do 15. Robert Schumann (Canonbury)

we always shoulder those responsibilities? Undoubtedly we must like teaching music or we would not have chosen it for a profession, Any work which depends, as ours does, upon the cooperation of both parents and pupils, is bound to be discouraging very often, and for most and evening) are not desirable. Then too, we spend many hours outside of the choosing material to suit each individual the desired results But all of these disand satisfaction derived from teaching pupils who are interested and show rea progress, so I doubt if many of us would care to change our profession. Music of peal to the greatest number of people. who are fortunate enough to be able

Know Your Own Worth

MUSICIANS may have a reputation for being impractical at times but this is often refuted by actual experience. Paderewski, for instance, at one time refused to give a recital at Torquay, England, when he learned that the manager of the hall at which he was to play had sold the tickets below the price he really thought they were worth. Paderewski believed that if he departed from the established standard at which he valued his skill and played at Torquay for half a crown instead of a crown, there was nothing to prevent some other manager from selling tickets at two shillings or even one shilling. Thus he proved himself to be an economist and an astute business man; and he did himself a service, as well as his fellow musicians, who might otherwise have been tempted to make an exception by giving a concert,

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Mastering the "French Style"

(Continued from Page 593)

this communication of feeling, as the poetry. When I came to my singing les-Symboliste poets acknowledged, is clearly son, Monsieur de Reszké asked me what the realm of music! Thus, the relation- had happened to my voice—had I caught ship between the poem and the melody cold? No, no cold-I had been reciting! of a French song is doubly a close one. In time the diction lessons stopped-and With this in mind, the young singer what woke me up was life itself! Now, should acquaint himself more than pass- we often hear that young artists must ingly with the value of French poetry, learn to know life. True! But the intelliand should learn to declaim it as would gent thing is to understand what is an actor. Only in this way can true pre- meant by knowing life. To my mind, the cision be attained.

for precision is to study Mozart. Di- put them to, 'Living' does not mean a rectly, perhaps, there is not much con- series of wild experiences! It means ennection between Mozart and Debussy tering fully into whatever experiences (although I always think of Debussy as come your way. It is possible to live the modern Mozart); yet the absolute deeply, intensely, while taking a walk precision-of rhythm, of vocal surety, of through the woods-if you are alert to diction, of projection-that is so neces- the beauties of nature around you, able sary for the older master is equally to see them, take them in, enjoy them, necessary for the French school. This make them part of you. This kind of should be thoroughly realized.

tice diction-but the subtleties of feeling towards being casual, nonchalant, 'hardare another matter. Teaching people boiled.' Don't be nonchalant! Live fully how to feel is extremely difficult! I well your own life, and that of others, through remember that when I first came to sympathy and compassion. I suppose I Paris, not yet seventeen, my teachers should be ashamed of crying when I said I was the real British schoolgirl- hear lovely music, or when I see a child reserved, not well able to communicate cry; but I am not. I'm glad to be able what I felt. They said I had to be to live! Living, refracted through the 'waked up.' Accordingly, I was given les- precision of music, will help you master sons in declamation. For hours on end, not merely the French School, but any I was made to recite a single line of school!"

actual things that happen to you are not "One of the finest means of training so important as the spiritual use you can intense, aware living is just the opposite "You can count rhythms, you can prac- of the trend towards 'taking things easy,"

"I Do Not Die Altogether" by Eleanor M. Marshall

the grave of Josef Haydn about six were unearthed. years after his death, holds ironic impli- Johann Peter, a superintendent of cations that have grieved and angered prisons in Vienna, collected skulls in an the entire world of music lovers. For it effort to determine whether or not perhas recently been revealed that Haydn's sons with special faculties had heads grave was opened, and that the vandals with bumps in particular places, or varied took the noted composer's head,

is a great tribute to be paid this famous other assistants had stolen to the cemecomposer who died in 1809, over one hun- tery two days after the burial and dug dred thirty years ago. But during all up Haydn's body. The thieving rascal cut these years Haydn's compositions have off the head, carried it to his home, and been played wherever good musicians and verified the fact that Haydn had promilovers of good music congregate. This has nences at his temples which denoted mukept his memory alive.

the corpse came to light.

cemetery in Vienna and reburied on the Vienna. Although he disclosed that it was magnificent Esterhazy estate in Eisen- Haydn's skull, he did not reveal any of stadt, a distance of only about twenty- the facts as to how it had come into his five miles. But somewhere along the possession. On his death he gave the skull route, curiosity proved too much for and all the data concerning it to the Soand they opened the coffin.

ror to find that the illustrious corpse had sending protests from all over the globe.

T DO not die altogether," the inscrip- no head! Immediately an investigation tion which a student placed upon got under way, and some startling facts

greatly from the heads of less gifted peo-Protests poured in from all sides. This ple. Under cover of night, he and three sical faculties.

Because even great composers must One of these despoilers of graves was a have food, clothing, and shelter, and the secretary to Prince Nicholas Esterhazy, world of Haydn's times was none too and it was to him that the skull was kind in supplying these material needs, given. Until he knew that he was about most gifted people had patrons, who to die, he kept the gruesome relic in a helped financially, just as Prince Ester- lined box which he guarded carefully, hazy helped Haydn. It was because of Because he did not want it to be found the kindness of this patron's grandson, in his possession, he sent it back to Prince Nicholas Esterhazy, that the grue- Johann Peter. Peter, too, kept it caresome facts concerning the condition of fully until he died. In his last testament he willed it to Dr. Karl Haller.

The Prince ordered that the body be The new owner put it on display at the removed from its humble grave in a museum of the Anatomical Institute of those who were accompanying the body ciety of the Friends of Music in Vienna. and that is how musicians everywhere They were almost petrified with hor- learned what had happened and began Just Off

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torted tone and a minimum of record

Q. I would appreciate some advice on singing and relaxation technique. I have been studying with a fine teacher but she has not been able to overcome a tension in the back of the neck when I sing the head tones F and technique to produce the tone "front" enough and resonant enough in the "sounding box." Also it sounds breathy. My range is from B-flat below Middle-C to D above High-C, and my voice is a lyric soprano of good quality with lilting, natural tones throughout. These tones F and G are not too high for me and they do not sound strained to anyone else ex-cept me, but I feel tense in the back of my ck. I do not over sing these tones either, for I enjoy singing songs in the middle, mezzo voice. I suppose that correct relaxation exer-cises and different vocal exercises would help. I do hope this is clear, and I would appreciate

of them, merely that you do not employ the proper resonance at this point, and that you books exist which purport to teach reading proper resonance at this point, and stiffen the muscles on the tones above. It is from several different points of view. The quite likely that this tension may extend into the muscles under the chin and around the Jaw where it may be readily seen, and even into the palatal arch and the internal muscles we done for the readily seen. of the throat where it can be felt rather than perceived by the eye. You should practice with a mirror and carefully look for any sign of MacPherson & Read. tension. You say that you have a good teacher. It is part of ber job to discover where the ten-sion is and to explain how to overcome it sion is and to explain how to oversome there by a combination of the two. It may be that addition of my voice and I was to led by a combination of the two. It may be that addition of my voice and I was told by the property of the control of the c at this point in the scale you throw you have a superior of the point in the scale to far, or depress it until your chin is ity, but that I needed experience and coaching, too close to your chest, thus spolling the poise and he sent me to a personality singing teachof the whole body. Nobody could tell without er. She also told me that I had a voice with seeing you while you are singing. You ask for unusually good quality. After two months of seeing you while you are singing. You ask for unseasoft you do quilty. After two months of relaxation exercises. Tension and relaxation lessons until her I moved to another town, are opposite physical conditions. If you can where I had no opportunity to study. are opposite physical conditions. If you want from themselves and and you meanage one we cannot understand why you I am themselves the other. Your teacher should years have upon false teeth. No one seems to cannot achieve the other. Your teacher should you want have been from the cannot achieve the world that you must have been from the cannot be the world that the should be seen me from studysuggest exercises to you. But if you must have know it and I never told my teacher. Do you a suggestion from us, get Guttman's book think false teeth should keep me from study-off mymastics of the Voles. On the page from up or sisting in public or over the radio. "Gymnastics of the Voice." On the pages from ing or singing in public or over the radio? twenty-one to thirty-four many exercises are Should I tell my teacher? I could like to have given, purporting to develop the muscles of your fhoughtful opinion before going to a the neck, the trunk, the muscles of respiration, neat teacher or trying out at the radio station and so forth. Do not try them without first

consulting your teacher.

G above High-C. Whenever I sing anywhere people almost always remark about the quality and clearness of my voice, but my voice is never like that unless I am nervous or frightened.

that I can scarcely sing at all. My teacher Perhaps you will be successful. But even if says that some muscles in my throat are not you are not, you will have learned by experience of the property of the says that some part is the says that some muscles in my throat are not you are not, you will have learned by experience will observe that the says the developed and that in time this tenseness with the bly bring to you.

The modern dentist is so skillful that a well-Choir Directors, Ministers—
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ned choir book calcing centoining of
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double task that you have put upon yourself. Try taking your lesson at another time, on a day when you do not work, even if it be a Sunday. It may surprise both you and your teacher to find your voice clearer and your

production more comfortable.

3. We cannot agree with your teacher that G. I do not feel relaxed. It is probably due to the fact that I have not acquired the exact to an undeveloped muscle or muscles in your throat. Look at yourself in a mirror during your vocal practice and see if you can de-termine just where this muscle stiffness is. If you can see it, perhaps you and your teacher, working together, can cure it. When jaw, soft palate and tongue are tense, it is im-possible to produce a clear, comfortable, beautiful tone and to form the vowel and consonant sounds purely and well.

Q. Please give me the title and place of procurement of some work devoted to the study of ear training and sight singing which does not use the movable "Do" system.—S. W.

A. There are several reasons why the P and G might be neither so easy nor so condrother be are not so that the several A. The safest, sanest, and best method of books exist which purport to teach reading from several different points of view. The W. Cole; "Ear Harmony," by Abbott; and "Harmonic Ear Training and Theory—Aural Culture Based Upon Musical Appreciation," by

Upon the Singing Voice

consulting your teacher.

The Girl Who Works All Day and Takes
Lesson at Najk When She is Tired
Q. I an arcentor and I have a coloratura
Q. I as a coloratura
I as a given to exaggerating the merits of those who perform before them. Rather are they prone to truthfully criticize, even though their words When I take my lessons my voice is never as may give some pain to the aspirant. The progod, because I am not frightened. Therefore pood, because I am not Inguisense. Interefore
my teacher never thinks I am any good and
does not take much interest in me. What is
my trouble and hous can I correct lif
known teacher in the large town that is your my trouble and hou can I correct it?

2. I work all day and take my leasons in fight when I am tired. Do you think this maps of the sea my leasons in fight when I am tired. Do you think this maps and the sea my leasons in the large flows in this a short in the sea my leasons in the large flows in this sea my leasons in the sea my leasons in the large flows in the sea my leasons in the sea my l

made set of false teeth is very little handicap A-1 and 2. Perhaps inadvertently you have to the singer or the public speaker. It all de-A—I and 2. Permaps inaverenenty you have to me singer or the public speaker. It all dehit upon the time cause of your inability to pends upon how carefully the teeth are fittled
sing well for your teacher. You work hard all
to the individual shape of your mouth. Tell
day and at night you are too fatigued to do
your singing leacher about it, by all means,
yourself justice vocally. Like many another. At twenty-nine you are not in your first youth,
where the property of the property o

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good, short contata for an average choir. Time, 35 minutes. Price, 60; THE CHRIST CHILD—By C. B. Hawley— Solos for Soprano, Alta, Tenor, Baritone, and Bass, Time, 45 minutes. (Also published arranged for Three-Part Women's Voices by Rob Roy Peery.) Price, 7S¢

THE WORLD'S TRUE LIGHT-BY R. M. Stuits—Fine salos and inspirational charuses. It has three parts: The Prophecy; The Prophecy Fulfilled; The Wondrous Star. Time, 40 minuts. Price, 60¢

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75¢

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Cesar Franck's Three Chorales for Organ

(Continued from Page 595)



Note the use of the heel and toe which he clarifies in this passage:



There may be many organists, perhaps, who never will play all parts of the Three Chorales, but there is a great opportunity here for anyone who plays the organ to widen his knowledge and to learn to enjoy this sublimely beautiful music. There are parts of each of the Chorales which every organist should play and use, such as the Cantilene from the "Third Chorale."

It makes no difference if the organ that one plays has shortcomings in its specifications, this music is so great that it will sound well on almost any organ, in the same manner as does the music of Bach.

"Zal." the Secret of Chopin's Genius

(Continued from Page 602)

choly into the "žal" of his country, sufguish of his soul, as well as his moments

of carefree galety and zest for life. In this again, he is truly Polish to the core. That is the reason why so much can be discovered in apparently simple music. and why his compositions are so difficult to interpret, although seeming at times to present little difficulty. It is this elusive quality that constitutes their charm and presents their problems.

A Self-Imposed Exile

Chonin was too sensitive to become reconciled to the tragic fate of his beloved Poland. He went into a self-imposed exile, living in countries where liberty of thought was an inspiration to artists and thinkers. This is why we meet him outside of his native country, especially in France; but he never could forget his happy childhood surrounded by picturesque villages and romantic meadows and woods, nor could he ever forgive the oppressors of Poland. This explains the scale of emotions expressed in his compositions. All those regrets, those melancholic reminiscences of times gone but ctill remembered with longing for his past happiness, create this special state of mind called "žal," which is reflected in most of his works.









The Preludes are typical examples of fering under foreign domination. His emotional tone pictures. Nos. 4, 13, and 17 nostalgic sensitiveness expresses itself, at illustrate the melodic nostalgia glowingly. times, with the vividness of passion; at Also in the theme of the Largo from the other times with the delicacy of tender B minor Sonata we contact this "žal" sadness. The result is music unique in its feeling. There are numerous other specicharacter and appeal Emotions for which mens to be found in the mazurkas, nocother composers needed the whole range turnes, and other pieces, which disclose of the orchestra, Chopin enshrined in this trend in various ways and moods. pieces for the piano. Through the tones They must be sung through the fingers of one instrument he conveyed the an- on the keyboard, from the very depths (Continued on Page 632)

ORGAN AND CHOIR DUESTIONS

Answered by FREDERICK PHILLIPS

Q. Please advise if any of the following available in original or reprint editions: "The Organ," Hopkins & Rimbault "Church Organ," Hunt "Organ Building for Amateurs," Wicks "Dictionary of Organ Stops," Wedgwood

"L'Art de Facteurs d'Orgues," Dom Bedos (2) Is there a possibility of "Art of Organ

Building," Audsley, being reprinted in the near future? What would you consider a fair price for a used set of these two volumes? (3) Can you list any works that are available that deal thoroughly with construction and volcing of organ pipes, other than Barnes' "Contemporary American Organ?" -A. S.

A. The first four books you list are of Eng- Box. A. The fift four books you has are of king-lish origin, and we understand the plants were As to tempo of hymns, if the minister is the largely demolished in the war. It is just pos-sible the plates have been destroyed, in which case a reprinting is rather unlikely. The up," you may accomplish some results by giv-French book we are not familiar with, and do not know where it could be obtained. We are sending you the name of a leading second hand book store who might possibly have or be able to obtain one or more of these. (2) The same firm might possibly be able to obtain the Audsley books. It would be difficult to suggest a "fair" price, as ordinary price standards hardly apply to rare books of this

(3) There really is very little literature of this sort available today, other than the vol-ume you mention. "Organ Stops" by Audsley is quite a complete work at a reasonable price, and as far as we know it is still available. "Organ Registration" by Truette contains also much information regarding tonal qualities of different stops in addition to the subject of

Q. I am playing a two manual organ with Violin Diapason, Stopped Diapason, Salicional 8', and Flute Harmonic 4' on SWELL; Melodia, Dulciana, Open Diapason, and Principal on GREAT, and Bourdon 16' on PEDAL, with tremulant and couplers. The organ has not been tuned or repaired for five years, and is an old instrument. If the Swell to Great Coupler is used, one or more keys sometimes stick. The sub-Octave coupler cannot be moved. In damp weather many keys stick, and some notes vary in volume. Without the Swell to Great Coupler the keys respond so instantly as to require extra care not to touch wrong notes. Is there any way of remedying these conditions without an organ tuner? Could a piane tuner do anuthino? I have had no organ training, but considerable piano study, and play fairly difficult piano music, but have opportunity for only an hour and a half to two hours practice once a week.
With a straight pedal board is it permissible

to play the notes at the extreme ends with toes instead of heel?

What combination of stops would you suggest for (A) hymn playing; where there is no choir and the congregation is not musically inclined? (B) What stops for funeral services, and for solo or duet? What books will help me in "self instruction"?

The congregation is inclined to drag the hymns. Should I try to lead them slightly faster, should I play as slowly as they sing, or should I keep with the minister?—J. J. Q.

and service man to go over your organ; the conditions you mention might result from difshould be engaged. Even though the organ is should be engaged. Even though the organ is rather small and old, it can be improved con-siderably with proper attention. We suggest writing to the manufacturers first, and they may have some connection in your neighborhood who could do the work. We are also sending you the names of a couple of servicing

the extreme notes of a straight pedal board, but do your best, for by using the toe only it is not possible to get a proper legato effect in The capacity of your organ does not give you than with the current choice of stops, but for congregational three manuals.

NOVEMBER, 1948

O. Please advise if any of the following are hymn singing you will probably need full organ most of the time, allowing for contrasting softer effects by using full Swell. For funeral ervices we suggest the soft stops, which would be Stopped Diapason on the Swell and Dul-ciana on the Great. For solo passages the Stopped Diapason makes a nice solo stop, with stopped Diapason makes a nice solo stop, with the Dulciana as accompaniment, Swell to Great coupler off. The Salicional may also be used for saft effects if it is not too harsh or strident. For medium volume solo passages, try the Melodia on the Great for solo, with the Stopped Diapason or Salicional on Swell for accompaniment. The volume pedal controls only the Swell manual, because it is evi-dent the Great is not enclosed in the Swell

> ing the congregation plenty of organ support, including 4 foot stops, and by playing with a including 4 1001 stops, and by playing with a certain amount of staccate effect without becoming "choppy." Some congregations enjoy the "draggy" type of singing, so we suggest going a little slowly in changing the habit unless there seems to be a demand for it. For a book to help you, we suggest the "Organ Method" by Stainer for general instruction, and for aids in registration the "Primer of Organ Registration" by Nevin. Both of these may be had from the publishers of Tue Error

O. Our present organ is a tubular-pneumatic. about forty years old, the makers no longer in business. It has a beautiful tone, and full organ is very deep, with tremendous volume for the auditorium. However, its dependability is not all that is to be desired, and the church has ten or eleven thousand dollars either to modernize the present organ, or for the purchase of a new instrument, using the pre pipes wherever possible. I am enclosing sketch of present layout with dimensions and a com organ, and those proposed by an organ builder. which will cost \$10,000. I feel we will have far less organ in the new instrument, and will appreciate your ideas, and if possible answers to the following questions:

I—Do you believe the new organ will provide the richness of tone and volume we now 2-What would be your suggestions as to the stops to be purchased other than those on

the new specifications? -Would you suggest fewer ranks of pipes in the Great and Swell organs, thereby mak-ing a Choir organ also possible? 4—Do you believe it would be wiser to re-

model the present instrument, spending the maney available, rather than purchase a

The important thing as far as the congregation will be concerned is the fullness and richness of tone, which I feel is not inherent in the recommended specifications. I would very much consider what you would specify as an ideal organ for the size auditorium in question, which could be purchased for the \$10,000 available.

A. First, we are sending you the names of reputable organ manufacturers, and suggest that you have one or two others submit speci-fications and suggestions. Those you have yall meaning set a competent organithms featlenis and suggestions. Howe you have well as the control of the con Question 2-In addition to present specifica-

tions, we suggest the following additions: GREAT, Trumpet 8', Clarabella 8', Chimes. SWELL, Lieblich Gedeckt 16', Violina 4', Flautina 2', Nazard 2\(\frac{1}{2}\), Cornopean 8'. PEDAL, Diapason 16' (rather than your 8'), Lieblichbourdon 16', Flute 8'.

Question 3—We believe you will be better satisfied with the more complete two manuals. than with the distribution of the same stops to



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"Žal." the Secret of Chopin's Genius (Continued from Page 630)

of the soul.



To pass on the spirit of Chopin's music, to reflect its various moods, one must first feel and understand it, then try to reproduce it by his methods of interpre- alternating accentuations. tation, In this respect my grandmother's teaching proved invaluable to me be- tion, it has to be maintained; but within cause it left me with a very vivid impres- this rhythmical framework there is alsion. Later on, I realized that I not only lowed a certain license of tempo with had been learning single pieces in a particular way, but that this was the novel This change, though, should never be way Chopin had found and which made brusque and sudden. Like an improvisahis playing different from that of preceding composers. His originality lay not fingers of the player-a transition from only in the form of his composition, but one mood to another. in the fact that his inspiration had always been able to evolve a melody as if lodic, are never inserted for mere purit were sung by a human voice. Therefore, the art of reproducing his music depends on giving the greatest beauty to tone, and in playing it as if it were an improvisation. To render the tone soft, full, and melodious, Chopin tried many devices. One was to change the finger on a note without striking it again, but simply to They are more free-more cadenza-like, renew the pressure so as to prolong its tone. This can be seen from old editions velop by quickening the pace, and finish of his works. In his day, the piano had not been perfected, so that it was difficult to sustain the tone. Chopin's preoccupation of making the piano sing like a human voice induced him to favor the do not understand the supreme elusivelegato style, and since the pedal, properly used, greatly increased the length and resonance of the tone, he perfected this technic as no one else before had done. It must always be borne in mind that good tone cannot exist without good pedaling, and that in playing his music, its romantic people will come nearest to this is the first requisite.

Chopin Characteristics

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rubato, 4. Embellishments (trills, arpeggios, grace notes, and so on), of which he made a much greater use than other composers, and which ought to reproduce the flexible gorgheggios (florid passages in vocal music) of the human voice as closely as possible. The richness and variety of Chopin's inspiration was such that, even during a lesson, he sometimes changed a passage. I recall having seen music at my grandmother's home which he had corrected in this manner.

Because his compositions were first improvised on the piano, then written down and elaborated, they present the characteristic spontaneity so peculiar to Chopin, and must be played in a particular way. It is not a change of tempo, as unfortunately many students interpret it, nor does it interfere with the rhythm of the beat. For instance, as in the Valse, the rhythmic accent is on the first beat of the measure; in the Polonaise it is on the second beat, and the same in the Mazurka, with the difference that in the latter it varies from time to time, as does the dance. Thus, music and dance influence each other in turn, and make for

Whatever the rhythm of a composiwhich a series of notes can be played. tion, it has to grow gradually under the

- Embellishments, which are always meposes of brilliancy, and have to be played as Chopin intended them, with a kind of abandon. Trills, grace notes, and arpeggios begin on the first note, together with that in the bass, Runs have to be played by giving importance to the melody, rather than to the technicalities. that is, they must begin slowly, and dewith a gradual rallentando. Mordents should never be played abruptly, but always in a gentle manner. Chopin's music, though it may seem simple to those who ness of its charm and power, requires everything in the way of technical perfection and artistry to be adequately interpreted,

Those who take the trouble to study the momentous history of Poland and comprehending the magic of "žal," the spirit which embodies centuries of love for one's native land and its ages of accomplishment, and which has led to the survival of a people who have probably

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Types Insulities

1. J. Y., Indiana—From your letter I cleded which your daughter likes best, ask the campot let what information you wish, for the source of the source o

Suggested Solos
Miss E. I., Georgia—Your advancement is
about average for the length of time you have
studied. It has not helped you, of course, to
have changed teachers so frequently. It is rather difficult to recommend solos for a player one has never heard, but I think the following would please you: Bach-Herrmenn, Sarabande and Loure: Tchaikovsky-Mittell, Chant sans Peroles: Simonetti, Madrigale: Borowski, Adoration; Danchl, "Six Airs Varies, Op. 89."

Maintaining a Repertoire
Miss F. M. G., British Columbia—I remember the article to which you refer and I think it appeared about two or two-and-a-half years ago. That is the nearest I can come to the exact date as the only index I keep is of my own articles and replies. I did not write the article in question. The problem of keeping up a repertoire is not a difficult one if the player learns each solo thoroughly in the first place, and then gives it a careful going-over at gradually lengthening intervals.

ter measure out of it. As follows:

free of technical difficulties.

Adagio =co

Everyone who is studying long trills

should make use of this variant, for no

When it is being practiced in this man-

ner, each trill should start fairly slowly

and be gradually increased in speed to

the end of the measure. The finger

should be lifted high while the trill is

slow, but lifted less and less as the speed

The "Russian Method"

". I have heard a lot about the 'Russian Method' of holding the bow, but I have never had it explained. . . Can you tell me just what is this method? . ."

—H. M. G., Oregon.

In the so-called "Russian Method" the article.

sale of violins. Such an activity would be quite outside my line. But you should have no difficulty in disposing of your half-size violin. If you cannot sell it privately, one of the dealers in Kansas City would no doubt be glad to handle the matter for you

Ferron of Chicago

G. W. B., Illinois-I have not been able to obtain any information regarding the maker Ferron of Chicago. His name is known, but not the quality of his work.

An Article on Violin Vibrata

J. C., Indiana—A lengthy discussion of the vlbrato appeared in the October 1947 issue of THE ETUDE. You can doubtless find a reference copy of this issue at your public library, as the publishers report it is out of print. The article will answer all your questions.

Books of Daily Studies

The Violinist's Forum

(Continued from Page 599)

adapted for the practice of long trills. outer side of the first finger presses on

This can be done by taking each pair the bow-stick at the second joint (count-

of eighths and making a slow four-quar- ing the knuckle joint as No. 1), while

is in use.

the hand.

S. K., New Jessey—There are two books of daily studies for the advanced violinist, either of which should be what you are looking for. They are the "Urstudien" by Carl Flesch and my own "Basic Violin Tech-nique." You can obtain both of these books On Buying a Violin and The South Sou

the first and second phalanges of the

finger are folded closely around the

stick. There should be only a little space

between the first and second fingers.

When the bow is drawn to the point, the

stick without any tension in the arm or

In the near future I expect to discuss

in detail the older and newer methods

of holding the bow, and I suggest that

you watch for the appearance of this

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second and third fingers are in contact with the stick diagonally at an angle of about forty-five degrees. These fingers, too, are wrapped firmly around the stick. while the tip of the little finger touches other of the Kreutzer trill studies is so it only when the lower half of the bow Easy terms for wonderful instru-ments. Get details today. GUSTAV V HENNING This way of holding the bow has two main advantages: (1) it allows the hand



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The Music Education Curriculum

(Continued from Page 597) of our secondary schools. Of the sixty- chooses to accept it as his program. eight inquiries received, requesting recommendations for candidates to fill vacanments of their schools, only five requested that the applicant be qualified to teach and conduct both band and or-

the attitudes of the administrators, and demands of the program.

music posts of their schools.

It serves to influence and affect the lives be attributed only to the devotion, in- of the academic subjects. Both arguof every person with whom it becomes terest, and tenacity of the staff con- ments have considerable merit and doassociated. Its contents are responsible cerned with such a program. Another proof that specialization in for the development of the musicianship, our music education program has arrived teaching skills, personality, culture, social training alone does not suffice as a back-minds, it would seem logical that we our music cureacon program has a true to the manufested through recent communi- qualities, philosophy, and general educa- ground for the musician who wishes to demand considerable academic backcations with sixty-eight administrators tional concepts of every candidate who qualify as a teacher of music in our ground and additional study of the gen-

necessary to the successful teaching and general educational background. cies in the instrumental music depart- conducting of all three-band, orchestra,

Here again, evidence points clearly to of comprehension of the interminable ing little time for the study of music one whose musicianship is not limited

are attempting to assume just such re- tial for our teachers of music to acquire The curriculum of our music education sponsibilities. That these schools are a liberal background of general educaprogram is a most important document. achieving certain worthwhile results can tion, equal at least to that of the teacher

has recently taken place. On one hand, minded folks, suffice to say that the To assume that one can acquire such the argument is evinced that so much music educator should be prepared to background and training in the span of emphasis is now placed upon educational meet his colleagues on an equal basis. four years would only prove one's lack and academic subjects, students are find- He should be a competent musician and itself. On the other hand, we have the to a study of the academic subject, but

their desire to elect specialists to the Yet, many music education programs argument insisting that it is most essen-

We recognize also the fact that music In defense of the "pro-academie" schools. It is also necessary and desirable eral educational subjects, if we are to To acquire the skills and technics that he have an academic, social, and expect proper cooperation and recogni-Much discussion relative to this subject istrators. In support of the "pro-music"

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as thorough and complete in the field usually they are only ca ually interested as and look upon the program as "good inviolinist or clarinetist.

partments of some schools of music have lack of standards of musicianship. been in the unfavorable position of havle our music education program of the been the "dumping grounds" for future is to attract talented young mustudents who failed to satisfy the re- sicians, students whose chief interest in ouirements of other departments of those the world of music is in teaching and Paul Adams enter the college school of semble performance, it will do so on the music-Mary a violin major, Paul a wind basis of our ability to design and foster study in these particular programs, Mary talents. and Paul are advised that due to a lack the requirements of their particular promost conveniently transfer without in- those same and other limitations. jury to their pride and yet assure themselves of a position upon completion of to be geared to the development of stuits degree requirements? Indeed, you are dents who possess less than average correct! "Give the gentleman the sixty- musical talent, or to those whose musical

nartments have placed obstacles in the by necessity rather than by choice, it course of Mary and Paul; hence, they becomes most difficult to foresee a promust take tests and prove their ability gressive or fruitful future for music eduand musical qualifications in this field. cators and music education. Occasionally, some Marys and Pauls will honestly endeavor to prepare themselves this important subject in the next issue for careers as music educators, although of The ETUDE.

surance." Thus, the field of music edu-For many years music education de- cation again must suffer because of its

schools. For example: Mary Jones and conducting, rather than in solo or eninstrument major. Following a period of a curriculum which will challenge such

Many excellent musicians of my acof background or capacity for completing quaintance, men and women who possess every qualification of the successful gram, it is recommended that they con- music educator, have refused to enter sider some other field of concentration. the field because of its "low musical ceil-Now, where do Mary and Paul decide to ing." Other experienced music educators, 80? To which program would you guess some within the boundaries of my own they will turn? To which field can they state, have forsaken the field because of

If our music education curriculum is four dollars!" Music Education of course! abilities are so restricted that they elect Fortunately, some music education de- to follow the music education program

We shall continue the discussion of

Staging the Concert (Continued from Page 596)

One Week Before Concert

1. In rehearsal, Mr. Smith devotes time to the final polishing of musical numbers and uses the school's new tape. recorder to study the performance and show students the results of their work. He also introduces two new easy or medium grade numbers which he has saved until the last week to keep the students alert and interested

2. Soloists usually appear at civic clubs, with a short talk by the Director about the concert, to further its pub-

3. Ticket sales begin, Mr. Smith has discovered that the sale goes better if handled by a group that is representative but not too large. Thus the freshman class is offered the opportunity each year. A free ticket is given for every ten tickets sold, and at the concert a prize is awarded to the person selling the most tickets. The Business Manager, together with the freshman sponsors, launch this drive. They give pep talks to the classes each day, as well as announce names and totals of sales leaders.

4. The publicity campaign goes into high with news stories in all the papers, together with announcements on the news program of the local radio station. A series of humorous jingles, written for the school's daily bulletin, winds up something like this:

This is the end! No more you'll hear Our doggerel until next year. Don't stand the band up on this date! We'll see you in the Gym at eight.

the concert stage are completed or in going according to schedule. progress.

OCTOBER, 1948

6. The Property Manager has transportation ready for the equipment and sets the time for moving and setting it

Two Days Before Concert

1. All equipment is moved to the place where the concert will be held 2. Mr. Smith holds his first full dress

rehearsal. After the group has tuned carefully, each number is played in its entirety, after which detailed work is done on faulty passages. He asks someone to sit in the audience and point out imperfections in stage deportment, Although he uses the same general discipline in rehearsal as in concert, he restates rules concerning holding of instruments, position of feet, standing to acknowledge applause, when to raise instruments, and so on.

3. The route to be taken by soloists to the front of the platform is arranged, and they are rehearsed in the proper acknowledgment of applause. Mr. Smith tries never to úse a piano accompaniment at a band concert; but when used as a solo instrument or with strings, the piano is placed in its proper position at the rehearsal, If it is found necessary to move it during the course of the program, this is also carefully planned and practiced.

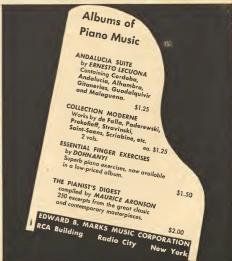
4. If the chorus is to sing, care is taken to insure an orderly and effective entrance and exit. The balance is checked in different parts of the hall by the Choral Director.

Day Before Concert

1. Everything is ready. Mr. Smith 5. The Property Manager and Director merely checks with his band officers to see that any construction or changes in be sure their part in the planning is

2. The Librarian checks to see that all





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BIG NOTE FAVORITES

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program is in each folder. dress rehearsal, which is given as a matinee for the elementary school. He makes the progfam especially interesting for the program especially interesting the students by having instruments demonstrated, and by discussing the value, electrical engineer and worked at it for as well as the fun, of being a member seven years, during which time my naras well as the run, or being a meanure of the band or orchestra. This is the ents never stopped prodding me about finest kind of groundwork for securing music. Once my father took me to Parthe interest of prospective musicians. Students already enrolled in the instru- great building. My father said there mental program are asked by the director to stand and be recognized as future like to hear me sing. To please him. I members of the organization.

music is in concert order and that a

Day of the Concert

1. If necessary, Mr. Smith holds a very short rehearsal to polish any rough edges appearing in the matinee performance. However, since the main work of pre- busy drawing up the papers, I ran away. paring for the concert is finished, the I had sung to please my father, but I Conductor and students can relax, cer- wanted no lessons! tain that everything is in order for an outstanding performance.

where they carefully tune and warm up tro, Italo Brancucci, a famous teacher their instruments, Mr. Smith is cheerful and composer. We talked, and again he and confident, because he knows that no is reflected by the students, who play

their best and enjoy the experience. to all individuals and groups who have sons. Just at that time, there was news contributed to the success of the con- of the National Contest. Brancucci urged cert. The Business Manager announces results of the ticket sales and awards the prize to the winner Announcement of the school's next student production involved.

After the Concert

Now that his concert is over, let us leave the imaginary Mr. Smith to bask in his imaginary glory. If he has contributed any worthwhile suggestions. then he has no doubt justified his creation for this brief literary span of life.

Let Your Ear Re Your Master!

(Continued from Page 581)

nickname was 'Little Ball' (I was always chubby!) and Little Ball sang Vesti la year of formal study began and I had giubba from 'Pagliacci,' with such suc- a certain discipline of work and responcess that the next week, he was called on to sing Di quella pira from 'Il Trovatore.' My costume included a tremendous in the purely vocal sense, my start was grenadier's hat (the genuine thing), and a long, heavy sword. I was proud! Only great dramatic effects suited me I planned to draw my sword when I took the final high note, finishing the phrase and flourishing the weapon simultaneously. The moment came-but the sword tion, evenness of texture, breath support. wouldn't budge. I held the top note, tugging at the scabbard. Still it wouldn't come. Almost breathless, I gave a mighty wrench; the sword leapt out and flew periments. I sang in church and enjoyed my singing brought me and which I used to buy electrical materials.

was my family who urged me to a caorogram is in each folder.

3. Mr. Smith holds the second full reer while I held back. Later I realized that my reason for resisting was the subconscious fear of failure. At the time, I thought only that singing would take me ma, for a holiday. We stopped before a were some gentlemen there who would said I would. Then, to my horror, I found that the building was the Parma Conservatory (where Toscanini had studied) and the gentlemen, the Director and faculty, I sang and they offered to admit me free of charge. While my father was

"Some time later. I got the bicycle fever. Every Sunday I took a wheel trin. 2. The musicians report thirty minutes Once I rode to Parma. Having nowhere before curtain time to the concert hall, else to go, I dropped in to visit the maessuggested study. Again I left in haste, detail has been overlooked. His mood During the next months, I saw a lot of Brancucci (I suspect my father engineered our meetings) and finally I 3. At the concert, Mr. Smith gives credit agreed to take a few-a very few-lesme to try the regional competition in Parma, I won it. Next came the interregional meeting and I won that, too Finally I won the National Award Maggold medal and the promise of a début,

"Contrary to most similar cases, it

is made by a representative of the group gio Musicale, Florence. The prize was a I laughed. My electrical business was more interesting and I wanted no study. I went home "But the award brought new pressure to bear on me. It was pointed out that

nerhans I could do something in music -anyway. I needn't be ignorant of the art. Then I realized that it was simply fear which had held me back so long. Early in 1939 I made my decision. I would study singing and put my heart and soul into it. I would work as hardharder than I had worked at electricity. I gratefully accepted and went to Florence, to Amadeo Bassi. Later that year, I made my début.

"I was past twenty when my single sibility behind me. That is a good thing to have. It makes for independence. But an odd one. Fortunately, my vocal habits were correct and my great maestro helped me by bringing out the natural qualities of my voice. As I have said, we did not work on mechanical drills but concentrated on refinement of projec-

"I was taught to sing as I spoke (which I had done unconsciously all along). This means to find the natural position of the normal speaking voice that feels best, into the audience. I loved all this, but and to project the tone from there, over only as fun. My passion was electricity. a well-supported breath, into resonated I had a chum whom I called Tom Edi- singing. My sensations, rather than rules, son' and together we set up dazzling ex- were the guide for what was right, for singing is not like mathematics, in which it. (Once I gave the Ave Maria with such a given premise works out to a predictadistressingly theatrical effects that some- ble result. It is a highly individual deone applauded and the good priest scold- velopment of qualities which vary with ed me), but I also enjoyed the five thre each throat. Most of all, I was encouraged to sharpen my ear so that I could be aware of tones-my own, those of

others, those I wished to project. And orchestral direction is far from comthat I believe, is the greatest advantage panionable. The Weber work, best dethe young singer can acquire. You can- scribed as an operatic scena in concerto not sing well until you truly hear what form, is much better served by both the good singing is. You cannot project a pianist and the conductor. The Vaughn tone that you have not first heard in Williams' work is a pastorale of rare your mind. The art of singing, then, is poetic beauty. The melodic writing is the use of limpid, unblemished, well-sup- pure ecstatic song, by turns lively, elative ported tones to project emotion through and contemplative. The performance and music. And this is accomplished with recording are completely praiseworthy, the ear as much as with the voice!"

Artistic Recordings of Recent Issue

(Continued from Page 588) influence of Liszt. Those who like music of martial spirit will do well to hear the superb performance and recording which Mercury sponsors in a re-pressing from original Czech Ultraphone discs. The Strauss operatic work is glowingly scored and splendidly performed by Beecham. There is more than a suggestion of Wagner in this music which abounds in romantic lyricism.

Beethoven: Concerto No. 4 in G maior, Op. 58; Robert Casadesus (piano) and The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 744.

Khatchaturian: Violin Concerto: Dayid Oistrakh and the Russian State Symphony Orchestra, conducted by Alexander Gauk, Mercury set 10.

Lalo: Symphonie Espagnole, Op. 21; Yehudi Menuhin and The Colonne Orchestra, conducted by Jean Fournet, Victor set 1207.

Strauss: Burlesque in D minor: and Weber: Konzertstück in F minor, Op. 79; Claudio Arrau (piano) and The Chicago Symphony Orchestra, conducted by Désiré Defauw, Victor set 1216.

Vaughan Williams: Concerto for Oboe and Strings; Mitchell Miller and Saidenberg Little Symphony, Daniel Saidenberg, conductor. Mercury set 7.

Casadesus' rendition of our favorite Beethoven concerto is appreciable for its refined sensibility and executive polish. The performance is one of admirable musicianship from all concerned, although lacking in the depth of prospectus found in the Schnabel set. Khatchaturian's Violin Concerto was written for the Soviet violinist, David Oistrakh, who emerges from the recording as a soloist of marked distinction with a rich, glowing tone and full technical competency. This performance, made in the U.S.S.R., is much better than a domestic one, issued earlier. Menuhin, who recorded the Lalo work fourteen years ago, when he was eighteen, reveals in this new set his progress as a musician and a virtuoso. The violinist plays all five movements with a bright tone and the requisite élan, and Fournet and the orchestra provide a brilliant accompaniment. Strauss' Burlesque is an early work, aiming at satire in its melodic angularity. Its best pages are in its closing section. Some people endeavor to find humor in this music, but the late James Huneker rightfully said "There is less humor than mordant irony in the Burlesque". Arrau strives for subtlety in his performance which, in our estimation, does not reveal the fantastic qualities of the score too well. Defauw's

OCTOBER, 1948

Paganini Quartet, Victor set 1213.

Among recent piano recordinge Columbia's Charles Ives Second Piano Sonata (Concord) (set 749) holds the greatest interest, for this strange work is truly "deeply and essentially American in impulse and feeling." Written in 1909-10, its harmonic devices were decidedly forward-looking Tyes long an insurance executive, wrote music as an avocation, and not until comparatively recently has found public acclaim. The "Concord" Sonata's four movements are described as being "tonal evocations of that Massachusetts city, as it was in the days of Emerson, Hawthorne, the Alcotts and Thoreau." This is music which the "modern" will perhaps enjoy best but others should hear and decide on its relative merits. It is an uneven opusone in which deeply felt and truly inspired pages are mated to others of commonplace and completely banal thought.

Sonetto del Petraca No. 104 (Victor disc 12-0342) has tonal warmth and technical mastery. The young pianist expertly handles the trill in thirds. José Iturbi playing Tchaikovsky's June (Barcarolle) and November (Troika en traineaux) (Victor disc 12--0242), gives crisp, clean performances in an intimate manner Those who remember Rachmaninoff's broader treatment of the yearning melody of Troika en traineaux may find Iturbi's a bit pallid, though the Barcarolle is quite proficiently handled

Those who know and admire the vocal music of Bach will do well to look up Vox set 367, in which a group of cantata arias are well sung by the Bach Aria Group, under the expert direction of William H. Scheide. (The September issue of THE ETUDE contained an interesting article about the work of this group.-Editor's Note.)

2. Marguerite 3 Delfleh 4 Tancia

5 Cormen 6. Rowena Isolde 8. Elizabeth 10. Brünnhilde

9. Manon

16 Rosina 17. Elsa

18 Chimene 19. Desdemona 20 Arline

Beethoven: Quartet in B flat. Op. 18. No. 6: Budapest String Quartet Columbia set 754.

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How the Master Composers Composed

(Continued from Page 584)

to the subconscious; all the forces of for- moment, and we ourselves are surprised getting, all the shadows and demons of by it." the underworld that would draw the the side of light, consciousness struggled to win these ideas over.

house (Bertramka's), and wrote "Zau- ner were all day workers. berfloete" in a small wooden hut that stood in the vard of the "Freihaus" (Baronial house). The duet between Papageno and Papagena in the "Magic Flute" was composed by Mozart under the oaks and beech-trees of Kahlenberg.

In the summer of 1788, after Mozart turb him. had moved into a garden flat, he wrote to Puchberg: "In the ten days that I have been living here, I have worked more than in the two months during which I lived in the other dwelling." Mozart had spent his childhood in Salzburg, where the mountains look down upon the old city; he knew, therefore, that nature among the night workers; but the singer tends to intensify productive moods. "It is very silly," said Mozart, "that we have hour not so much the hour of romanto hatch our work in the room."

Strauss is one who has his productive when Strauss sat at his work table and mood in summer only. Says he: "Cherries composed his waltzes-with pencil-he do not blossom in the winter, nor do mu- needed the erotic atmosphere. He wrote sical ideas come readily when nature is waltzes and, in the midst of his work, bleak and cold. I am a great lover of na- he would send amorous notes into his ture. Hence it is natural I do my best wife's room. creative work in the Bayarian highlands during the spring and summer. In fact, I usually compose from spring to autumn so much into my ear today that made me and then write out and polish the detailed scores in the winter."

Teor Stravinsky is another who composes only in spring and summer, During these seasons he spends three hours every morning at his bureaucratically neat desk. As a young composer, he wrote the coores here in many colors so that they looked like the choral books of Byzantine churches. Later he wrote in black and

Schiller clearly recognized dependence of productive mood upon light and sun when he wrote to Goethe under date of February 27, 1795: "With all our boasted independence, how greatly are we tied to the forces of nature, and what is our will if nature fails us. For five weeks I have been brooding over something without results, and within three days a single mild ray of sunshine released it in me. To be sure, my perseverance so far may have prepared this development, but the development itself was brought to me by

the marming sun."

subconscious clung to these musical ideas, nothing but build the woodpile and let as did everything that had been repelled it dry well; it catches fire at the right

The difference between day and night musical figures back into the night. On is likewise important to the productive mood. Normally, the productive mood is animated by the light of day. Dependency Mozart liked to spend the summer in of the productive mood upon night may the country or in a garden, He composed be considered a pathological variant. "Don Giovanni" in Prague in a summer- Haydn, Mozart, Beethoven, Richard Wag-

The one night worker among modern musicians was Claude Debussy, He needed the quiet and solitude. The world had to vanish in shadows if he was to hear his subtle, melting harmonies. Nothing loud and shrill was allowed to dis-

Similarly, Balzac only worked at night, by candlelight, garbed in the cowl of a Dominican monk. Romantic fantasy seems to depend on the night; classic fantasy on daytime.

It may come as a surprise to many to find the waltz king, Johann Strauss. of the joy of life considered the night ticism as the hour of eroticism. In the Among modern musicians, Richard adjoining room, his wife lay in bed, and

> One of these billet dour read: "Monday night, 1 A. M. You whispered

happy-you must not blame me if I sip from the cup of joy, longing and bliss. Let us be merry-on ne vit qu'une jois." There follows on the slip of paper the opening measures to "Cagliostro" that had just occurred to Johann Strauss,

direction a

and were later changed to the whirling

The sensuous waltz melodies of Johann Strauss originated in sensual night hours. Goethe's reply was this: "We can do They are caresses and kisses.

The Etude Music Lover's Bookshelf (Continued from Page 589)

ume must have been written at that time, pupils.

and the gardens that decorate small as the late Lawrence Gilman states: country stations. Despite his age, he is "There exists in English no life of Delean and vivacious and conducts the or- bussy; not even any exhaustive study of chestra with care and vigor, stressing the his art." There are now three or four lights and shades, and apportioning the that we have seen. Most notable of these expression with unflagging attention." is "Claude Debussy, Master of Dreams," You will enjoy this book if you have by Maurice Dumesnil, virtuoso pianist not read the edition of the same work and director of THE ETUDE'S "Teacher's brought out twenty years ago by the Round Table," who was with Debussy for Viking Press, The Foreword in this vol- seven years as one of the master's few

Band Questions Answered

by Dr. William D. Revelli

The Size of Tubas

O I have two questions which I will Q. I have two questions which I will appreciate your answering. I. What is the difference between a symphony and a philharmonic orchestra? 2. I would like information about the size, shape, and type of basses and tubas.—R, C., Palistine, stillings.

A 1. There is no difference between a philharmonic and a symphony orchestra. Philharmonic is the name of the society which was founded as a sponsorship of some symphony orchestras, 2. There are several types of basses, one being the upright tuba, which, as the name implies, is an upright instrument. It is usually in Eh or Bb. The Helicon Bass is larger and is so designed that its bell points unward. The Sousaphone is the large bass which has its bell to the front, and like the Helicon model it is carried over the shoulder. The recording model bass is designed so that its bell faces the front. and emotional rather than musical I am However, it is much larger than the sure you can master this difficulty Conupright bass and is usually supported by fidence and encouragement are what you a bass stand, rather than being held by need. Do not take your mistakes so serithe player. The Sousaphone is the more ously; expect a few errors and do not bepractical for marching purposes, while come disturbed when your conductor the upright is more desirable for orches- criticizes your playing. Cultivate the tral performance.

Instrumentation for Concert Band

I am planning to organize a fifty piece concert band. Following are some ques-tions I would thank you to answer:

 What is the difference between a con-cert band and a symphonic band? 2. Are 'cellos practical for the concert

3. Are trumpets preferable to cornets?
4. Do you recommend the Eb or BBb 5. How many clarinets should I have in

a fifty piece band?
6. Are oboes and bassoons necessary to

7. Should I use the soprano saxo-8. Are the Eb or F horns desirable?

—H. C. R., California.

Your questions are well conceived and will have an important bearing on your a structural quality that just isn't-there. ultimate results.

1. There is no difference between a name, Symphonic does not imply any specific instrumentation or type of music, other than literature for concert purposes.

2. I do not personally approve of 'cellos in the concert band unless they are specifically called for in the score, or unless that particular tonal color is necessary.

3. Cornets are preferable to trumpets, although two trumpets are essential to modern instrumentation.

4. The Eb and BBb are both required. two Eb basses.

5. A minimum of fourteen, preferably piece concert band.

most vital to modern-day instrumentaeffectively if two are not available.

extensively in our present-day hands 8. The F horn is most desirable, as its tone is much better than the Es horn. He Lacks Control

I am taking the liberty of writing you of a problem that is causing me great anxiety and worry and unless I am able to solve it, will likely end my professional

At present I am tympanist and per-cussionist in a symphony orchestra. The gist of my difficulty is that when called upon to perform a solo on tympani or snare drum, my bands and arms seem to become paralyzed and I lose all stick con-trol and, of course, a had performance trol and, of course, a bad performance follows. During rehearsals and my private practice I am relaked and have good control, but am always ill at ease when playing in public. Can you suggest anything which will help me?

—M. W., North Carolina.

Your problem is undoubtedly mental friendship of your conductor and ask for his help in acquiring more confidence. poise, and assurance, and remember that hundreds of millions of people will not hear your mistakes; so relax, be more "free and easy on the sticks."

About The Ohne (Continued from Page 601)

in pitch, but, like the strings of a violin, they often get off, and then more adjustments are necessary. Finally, good oboe playing requires a good oboe, in good condition. A master violinist may make an inferior instrument sound beautiful, but the best oboist can't struggle against Then, besides being constantly alert to all these interesting little idiosyncrasies of symphonic and concert band except in his instrument, the oboist must be a solid musician, absolutely at home with theory, transposition, sight reading, musical forms and styles, and standard repertoire.

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An Important Announcement

THE ETUDE is pleased to announce the election of two new officers of the Theodore Presser Company: Mr. James W. Bampton, President, and Mr. Wilbur E. Roberts, Vice-President and Comptroller.

This announcement in no way implies violinist. any change in ownership, ideals, or major objectives of the Company, its affiliated companies, or THE ETUDE Music Magazine, but it does point to a marked,



Tomes W Rompton

forward step in the development of our of assisting educational and philanproperties and our service, through the thropic musical objectives. Since his complete modernization of methods of death in 1925 The Presser Foundation production, sales and accounting, and so has made grants for philanthropic and on, that will in time be of great advan- educational musical purposes, under the tage to all of our hosts of loyal patrons. conditions set down by the Founder, The same practical educational help, the which exceed many times the total net same warm and cordial personal bond profits of the Companies since his death. between our friends and our staff will be advanced along the broad lines established by Theodore Presser. We invite the cooperation and suggestions of all ETUDE enthusiasts in this great work, which thrives upon collaboration.

Mr. James W. Bampton was born of a musical family, in Cleveland, Ohio, in 1908. His sister, Rose Bampton, is the well-known prima donna of the Metropolitan Opera Company. Her husband. Wilfred Pelletier, internationally known fingers and delightful to play . . and to conductor, is the Director of the Metro- listen to. politan Opera Auditions of the Air which

ceived in the schools of Massillon, Ohio, hackneyed-are the Waltzes Op. 34 and and Buffalo, New York. After being 42, and The Maiden's Wish arranged by graduated from Hobart College, N. Y., Liszt. The latter's Eleventh Rhapsody, he received his Master's Degree of Busi- for some reason, has appeared conness Administration in the Graduate spicuously of late. And finally, may I School at Harvard University. This was suggest another rhapsody: Ernst von followed by various marketing positions Dohnányi's in C major. It is fiery, rowith the Goodyear Tire & Rubber Com- mantic, and perfectly suited to contest pany, including foreign assignments display. which took him and his wife around the All the above numbers may be purworld in a period of thirty-five months, chased from the publishers of THE during which he visited thirty countries. ETUDE,

During World War II he served as a member of the Board of Economic Warfore in the Pacific War Area and in Washington, D. C. He has had also important positions with the Firestone Tire & Rubber Company, the Bethlehem Steel Company, and the James Lees & Sons Co., in the fields of marketing, advertising, promotion, commercial research, public relations, and so on.

Mr. Bampton is married and has a son and a daughter, Mrs. Bampton is a contralto soloist and is active in musical circles. Mr. Bampton is an accomplished

Mr. Wilbur E. Roberts was born in 1911 in Dallas, Texas. His early education was received in the schools of Dallas and Fort Worth. He was graduated from Texas Technological College with the degree of B. S. in Business Administration, Thereafter he attended St. Louis University School of Commerce and Finance for two years. Through all of his college work he supported himself entirely as a musician, conducting his own orchestra. After college his assignments in business were varied and extensive in the steel industry, the rubber industry, the automotive industry, and the oil industry. For some years he was associated with the firm of Robert Heller and Associates, one of the foremost management consulting firms in the United States, Mr. Roberts has an exceedingly active and fertile mind and is acquainted with modern business and industrial processes. He is married and has three children.

As most readers of THE ETUDE know, Mr. Theodore Presser at his death bequeathed his estate, including the Theodore Presser Company and THE ETUDE, to The Presser Foundation. The net profits of the Company and the affiliated companies (acquired since Mr. Presser's death) together with the income derived from Deeds of Trust which Mr. Presser had previously made to The Foundation are devoted to the purpose

JAMES FRANCIS COOKE Editor of THE ETUDE President of The Presser Foundation

The Teacher's Round Table (Continued from Page 590)

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The annual Presser calendar for 1949 will soon be ready, and it is none too early for orders to be placed at this time. The calendar will be reproduced in the same general attractive style which created such a demand for the 1947 and sems general citractive style which property of the property o plete colendar in its own envelope makes a perfect holiday greating, or it may be used as an advertising medium. "Favorite Symphonies":

Favorie Sympnonies";
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Sibelus-No. 1; Rachmanindi-No. 2.
Price arch. 15 Capit

Price each, 15 cents \$1.50, a dozen (Price includes envelope)

Music Teachers National Association

(Continued from Page 580)

inate. Therefore, it is advisable to pre- agent-has made a great appeal to musent for listening purposes in research, sicians in recent years. Medical men who only single themes, complete and in their have appeared on MTNA programs inoriginal form: harmony, key, instrumen- variably warn us to move forward slowly tation, tempo, dynamics, etcetera. It is and with extreme caution in this area further realized that the listener will of our interests. At Boston Dr. Sidney interpret the mood of certain musical Licht repeated these warnings: works in terms of previous associations; "The recent resurrection of hospital or for other psychological reasons, his music has been promoted largely by mood reactions will be controlled accord- musicians and whereas the physicians ing to the state of the organism at that are the only people legally and proparticular moment. Nevertheless, despite fessionally qualified to use the term PIANO PRACTICING ANNOYING OTH- the fact that such variables, and many others, may appear on the scene, there exists an urgent need for the accumulation of a mass of data, representative of the various geographical, economic, edu- sations with physicians that the frecational, and social differences through-

"In the final analysis, regardless of whether or not you, as teachers of music become actively interested in formal research, you are-in the daily practice of your profession-assuming great social and psychological influence. Even centuries ago, Plato realized this when he summed up the cause of psycho-social music in these words: 'Musical training is a more potent instrument than any WRITE SONGS: Read "Songwriter's Review" Magazine, 1650-ET Broadway, New York 19. 70c copy; \$2 year. soul, on which they mightily fasten, im-MUSIC COMPOSED, Orchestrated—songs arranged at small cost. Zygmund Rondomanski, 912 Main. Independence, him who is rightly educated, graceful,' After all, the combined wisdom of the world's great thinkers, in their search organs, reed organs and planos. Cannarsa for truth, reveal to us the three aborgan Company, Hollidaysburg, Pa. solutes, namely: Knowledge, Beauty, and Goodness. In what field of human endeavor could you find these three abthat of Music?"

The use of music in hospitals-the at- in a great tradition?

many moods, though one might predom- tempt to use music as a therapeutic

musical therapy, there are almost none who do. Musicians on the other hand frequently use this expression and it has been my impression from converquent and loose use of privileged terminology together with untenable claims has done more to prevent the use of music in hospitals than any other factors. Merely because an activity takes place within a hospital does not make it therapeutic. Patients who receive normal diets in hospitals are not getting food therapy and patients who are engaging in musical activities more often than not are just engaging in musical activities

"To be therapeutic a word derived from the Greek word meaning 'servant,' and later, 'cure,' a substance or method must be able to effect the same or similar results when used under given circumstances in any group of patients with a similar disease, Music cannot do this any more than it can equally affect any sizable group of unselected, healthy people."

These subjects, and many others of solutes blended more inspiringly than in equal importance, will continue in Chicago. Why not become an acting partner

POISE.

by Russell Snively Gilbert

"INTY nerves were in such a state Mistakes will not occur if the student that I did not know what pedal keeps expecting to express only the idea my foot was on," declared a of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on," declared as of the composer, Ferrar of making a mismy foot was on, and the mismy pianist making a recent debut. Naturally, take causes the mistake. Careless playing the press was unable to write a good re- results from a lack of poise. A well balport of such a debut. Poised means a state of being balanced. to what he is doing.

Some people are always poised, but most A poised mind is filled with equanimity. of us seem to be in such a turmoil that Work accomplished in a quiet, concenour sense of balance flies out the win- trated mental state will be permanent. It dow at the least disturbance. Poise should remains like the impressions on a phonobe practiced along with scales, in order graph record. that a smooth performance may be given. Many a lad dashes home from a ball This will enable the critic to write that game, gulps down his dinner, and rushes the artist was composed throughout the to the living room to practice or to do his recital.

Old and young are eager to study and The girl who goes to the piano with her advance along cultural lines. In their mind thrilled by the radio murder she haste for short cuts, everything presum- has just heard, will express little harably of a cultural nature is accepted, mony and beauty in her music. Our muwithout sifting the good from the false. sic reflects what is in our minds. If par-A poised mind will accept only the good. ents would take the time to listen to the must be quiet and relaxed. By clearing hear a record of the feelings of the child away all foreign thoughts, the mind will and sense the working of his thoughts.

anced state of mind holds the pupil alert

home work in a state of agitation that We are living in an intellectual age, produces failure and even ill health.

In order to recognize the true, the mind practicing of their children, they would

be free to concentrate upon the work at A moment of stillness should precede hand. Quietness implies tranquillity and each practice period. A poised mind gives freedom from rush and agitation. To this freedom to advance in all lines of work state of mind must be added expectancy, and offers a rich and lasting reward.

New BOOKS in MUSIC

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offers a clear-cut concise plan for voice study, in a series of well-arranged

Clyde R. Dengler, noted educator and singing teacher,

Canceling the Drudgery in Music Practice

(Continued from Page 598)

their violins, and just like that they have mastered a new technique. They learn to slur by expressing the

experience of swinging. It's as simple as that and as much fun. In first grade the children who were

not yet ready for a musical instrument in kindergarten are given another opportunity to start on strings. In second grade, lessons are offered on woodwind instruments; in third grade, on brass instruments; and in fourth grade, lessons on percussion instruments are given. By the time they are in fourth grade the children will all be members of a symphony orchestra. When they are in high school they should have the best teenaged orchestra in the country, unless parents and teachers in other towns set out to capture this magic in music for their children.

Already these tiny pupils can read notes and identify major and minor thirds and the late Florenz Ziegfeld stage shows. For chords when played on the piano, a feat two years he was conductor of the St. which stumps most of their parents. They Louis Opera Company. can sing in two-part harmony, and they have a good-sized repertoire of pieces for their string instruments. Furthermore, they have started on the road to composing music. They are bubbling over with ideas for songs which express things they see, hear, and do.

that pizzicato was a "kind of nut like dred dollars for the best setting of a prethey sometimes put in ice cream." These scribed metrical version of Psalm oo for children know their musical terms, and congregational singing. The competition they can toss around words like arpeggio is open to all composers and the deadline and pianissimo as casually as they would for submitting manuscripts is February

Lessons from Self-Confidence

Just as important as the lessons they are learning in their music is the valuable lesson of poise. Like adults, children are self-confident when they can do something well. There are many youngsters like the little girl who scrambled up a tree in the back yard, rather than play the piano for a neighbor. That little girl refused to come down until her mother assured her that the neighbor had gone home. But the Campus School children ing to the Peabody Conservatory of Music, like to take their instruments home and show Mother and Daddy how well they are doing.

They are more like the little girl who, THE NATIONAL FEDERATION of Music with a little help from her mother, made her first cake. Fortunately, the cake turned out very well, and the rest of the family complimented her very highly on Convention in Dallas, Texas, March 27 to her success. She sighed happily as she finished her own piece and said, "My, isn't it contenting to make good things?" The five-year-old violinists act as though they feel that their success is "contenting" too

After each piece, several small voices pipe up anxiously, "Did I do it all right?" The answer is emphatically "Yes!" These Iowa. tiny tots play with a natural ease and smoothness which is amazing and refreshing, particularly if you have ever A PRIZE of \$1,000.00 is offered by Robert lived in the same neighborhood with a Merrill for the best new one-act opera in struggling virtuoso and his screeching English in which the baritone wins the girl.

Herein is found the secret of mixing that the heroine must be won by the baritone, children and music together into a who must not be a villain. Entries should be charming and delightful concoction. Just mailed to Mr. Merrill at 48 West 48th Street, take four or five kindergarten children, New York City,

mix well with an equal number of pintsized instruments, add songs they can understand, and a piano accompaniment. frost the whole with smiles and games. and presto! The young'uns will beg for their music lesson and will grow up loving music.

The World of Music

(Continued from Page 577)

ALBERT SANDLER, prominent British concert violinist, died August 30 in London. He was forty-two years old. Mr. Sandler was widely known in England, where he had been before the public since the age of sixteen. He was especially known for his broadcasting of the lighter

OSCAR BRADLEY, prominent conductor of the Columbia Broadcasting System. and a veteran director of musical comedies and film music, died August 30, in Norwalk, Connecticut, His age was fiftyfive. Mr. Bradley had conducted many broadway successes, including many of

Competitions

MONMOUTH COLLEGE, Monmouth, Il-They are not like the girl who thought linois, announces an award of one hun-28, 1040. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

> THE PEABODY CONSERVATORY of Music, as part of its eightieth anniversary celebration, is conducting a composition contest, offering a one thousand dollar prize to the composer of the best symphony. The contest is open to composers of any country between the ages of twenty-one and thirty-five. Details may be secured by writ-I East Mt. Vernon Place, Baltimore 2, Mary-

Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured hy writing to Miss Doris Adams Hunn, National Chairman, 701-18th Street, Des Moines,

The only rules governing the contest are

Theodore Presser

(Continued from Page 587)

uttle things I am little. I have always ideas, upon which he insisted during his been frightfully economical." But he entire career. took Dr. Cocke's advice to heart, and for many years when his salesmen went "on the road" he made it a custom to buy each man a fine new suit in order that he might present the best possible appearance

He was always planning to spend for others what he was unwilling to spend others what he was unwining to spend upon himself. Once he asked me to accompany him down Chestnut Street in continued in active existence: The Then-Philadelphia to the office of a large trust dore Presser Co., The John Church Co. company. It was raining slightly, and as the bank was ten squares away I suggested taking a street car. Mr. Presser object- profits go to the philanthropic and educaed saving that we needed exercise. We stopped at a lunch counter where we each had a fifteen-cent lunch. Then we walked across the street to the bank, where he handed over a million dollars in securities -his first deposit in a trust fund for the Foundation. "Self-abnegation for others," was always his motto.

The Etude is Born

It was with Dr. Cocke that he discussed the publication of a journalistic organ to promote the ideals and objectives of the Music Teachers' National Association. Finally the time for parting came. Dr. Cocke was loath to see the popular teacher leave Hollins, but he encouraged him to make the break for what seemed to him a nortentous venture

Mr. Presser gave up his work at Hollins and went to the nearby city of Lynchburg, Virginia, To side-track high costs, he avoided starting his journalistic undertaking in a very large city. With no previous publishing experience he plunged right into a new occupation with his accustomed energy and vim.

The first issue of THE ETUDE appeared in October 1883. It was a magazine of ten pages. The cover was plain white newspaper printed in black ink and the cover design was made of a conglomeration of stock type cuts of Egyptian columns and and Son. palm trees. Naturally there was, as previously noted in this biography, a motto upon the title page. It was from Horace (Horatius) and ran, "Omne tulit punctum qui miscuit utile dulce", which he translated, "He who mingles the useful with the agreeable carries off the prize." A more literal translation would be "He has gained every point who mixes the useful with the agreeable." On the second page were editorials by Mr. Presser, in which he made a note of the thirty-nine musical magazines published in America at that time. He was thoroughly aware of the musical competition he expected to meet. He also noted that he had made a translation and editing of Urbach's "Piano Method" (Published by the John Church Co.) which was tried out at Vassar and highly recommended by the wellknown professor, Dr. F. L. Ritter. The first music pages (six in number) consisted of pages from the Urbach "Method." Then followed pages of text. His love for maxims is shown by a column five cents a week the student received of quotations from Shakespeare, Keats, everything! Since that first issue, the New Johnson, Franklin, Longfellow, Carlyle, England Conservatory has been a consist-Bach, Mozart, Beethoven, and Chopin. ent advertiser in The ETUDE to this day. This column was called "The Wisdom of What publication in America, after sixty-

OCTOBER, 1948

Presser said, "I am big in big things. In ideal of combining music with cultural

Concerning the First Issue

On the back page of the first issue were nine advertisements. Six of them were from music publishing firms; The Oliver Ditson Co., The John Church Co., S. T. Gordon and Sons, The Johnson Publishing Company, and Mr. Presser and The Oliver Ditson Co., and all are assets of The Presser Foundation, Their tional objects designated by Mr. Presser in his Will and in his Deeds of Trust.

The subscription price of THE ETUDE of ten pages was one dollar a year. At the end of the first year the circulation records boasted one hundred and seventyone annual subscriptions

In his first issue Mr. Presser, in an editorial with his characteristically broad spirit, said, "Every live teacher should read one or more of the many musical periodicals published in this country. To keep pace with the current events of one's calling is a simple duty. Show me a onesided unbalanced musician and I will show you one who does not read musical literature. Goethe's saying, 'Licht, Mehr Licht' ('Light, More Light'), should be the motto of every teacher." In a later issue he gave a list of eleven of his most active competitors, suggesting that readers of THE ETUDE subscribe for as many of them as possible. In those days it was considered a more or less legitimate practice to try to min a competitor when nosgible Mr Prosser's mind worked the other way. He sought to help the art of music by helping his worthy competitors to success. It is significant that, of all of the eleven competitors he mentioned in his editorial, none is now in independent existence, save the S. T. Gordon Comnany, which is owned by J. J. Robbins

In the first issue of THE ETUNE a quaint advertisement appeared:

FOR \$82.50

A LADY STUDENT can secure Tuition for ten weeks, 20 Lessons, with the very best teachers in either Piano, Organ, Violin, Voice Culture, Elocution, Drawing, Painting, Modelling, English Literature, common or higher, Modern Languages, Physical Culture, etc., together with first-class board and room, including Piano Rent, Washing, incidentals, etc., all the collateral advantages, which are unparalleled in this or any other country, in the Beautiful New Home of the NEW ENGLAND CONSERVATORY OF MUSIC, Franklin Square, Boston. New calendar, beautifully illustrated, sent free to yourself and friends.

E. TOURJÉE. Director, Franklin Square, Boston.

Imagine, for eight dollars and twenty-Many." It was continued for nearly two five years, can boast of retaining an addecades and was a part of Mr. Presser's vertiser from its first issue?

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invites your attention to the following-

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2 pianos, 4 hands. Arr. by Kathleen Dickey-\$1.00. Choral arrangement os sung by The Hall Johnson Choir featured in "BANJO ON MY KNEE," Twentieth Century-Fox Production-50¢.

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reconciliation of the "old" and new in music BUT—a reconcilation or the old only mew six must.

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—a mine of basic concepts for the teacher, student & composer

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ELIZABETH A. GEST

What Tone Was That?

by Margaret Thorne

AS we stood on a hill overlooking stream or a pond or a marsh you can A a large city, a musician friend hear the songs of frogs and "peepers." said to me. "Have you ever noticed Are they all on one tone, or are some that you can hear a hum of definite higher than others? pitch as you approach a city? Listen Bees make a definite tone as they now, as we stand here, and see if you buzzabout, collecting nectar for honey, can hear the tone of F."

At first I could not hear the tone bay sounds a tone in the hum of its at all, and thought, "My ears are not engine; a whistle from a distant mill as keen as his. I simply can not hear startles our ears; the wind brings it." But I kept on trying, and to my the humming tone of traffic on a dissurprise, I began to hear the hum. tant highway; it certainly sounds Then I said, "Yes, I can hear the like "E." hum, but I can't tell what tone it Perhaps you can add other things is." My friend pulled a pitch pipe to this list. When we get the habit from his pocket, which sounded "A." of keeping our ears wide open it is "Listen," he said, "the hum is a ma- surprising to find how many sounds for third below 'A'." And it really was! there are which we never noticed

The other day an airplane flew before. And too, our inner hearing over the house, making a deep vibra- grows so much keener. We will play tion, "B-flat," I thought, but to make our favorite instrument with far betsure I went into the house, singing ter understanding and musicianship the 'plane's tone as I went, to check when we train ourselves to be alert with the piano. Sure enough! The and to LISTEN. tone was Raflet

In the city are many tones with definite pitch. The traffic "cop's" whistle, high and shrill. Is it Fsharp? The automobile horns! What a variety of tones they make, high or low, harsh or rich in quality. How many makes of automobiles can you identify by the tone of the horn? Which make uses the highest-toned horn? Which the lowest? Some of them play tunes. Can you reproduce them on your piano?

In the country, it seems there are more interesting tones to find than in the cities. The birds all around us give us lovely bits of song; others give us short calls, all of which we can try to imitate. Sometimes we can not get all of a song, but we can at least make a good start by listening to see if the last tone of the song is higher or lower than the first. Soon it will not be difficult to remember all of a short bird call the first time we hear it, even though we can not sing or whistle it as high as the bird does

having a tough time with that octave have the idea." study. If I hold my hand firm so I'll play the right keys, my hand stiffens up. If I hold my hand limp, I play wrong keys."

"I'll tell you what I do," replied Frank; "I watch the pitcher in the ball game. I got a good lesson in octave playing from and position in my mind," he told him-

Ben remembered Frank's remarks, and Once he snapped his hand up. "I'll not he watched the pitcher grasp the ball, do that again. That wrong motion made measure the space before him for a few my fingers pull in and contract so they seconds, wind-up, and send the ball fly- were not above the keys to be played." ing through the air. A real thrill went



Pignisis and ball players have the same muscles

through Ben's fingers, wrists, and arms. On the way home he told Frank he had while he sat in the bleachers. 'Who taught you?" teased Frank.

BEN had finished his practicing and "Never mind. But it was a good idea, had just enough time to reach the Frankie, old boy. First, I could almost baseball field before the game began. On feel the pitcher mentally measuring the the way over he met Frank. "Did you space he had to cover; then he took a get your practicing done?" asked Frank. very firm grasp on the ball, but I'm sure "Sure," answered Ben, "every bit of it. he did not stiffen the muscles in his You know I would not cut that. But I'm wrist or arm to let it go. Yes, I think I

Back at the piano Ben held his hand stretched over the keys from C to C. His hands were rather large, so he opened them just the right size to cover the octave. "I'm going to keep that distance self. Then he let his hand move, relaxed. Even in the excitement of the game over the keys, playing his octave study.

With the picture in his mind of the nitcher's hand curved firmly over the ball, he arched his hand slightly and proceeded with the octave study, noting great improvement as time went by, "Tell me something, Frank," he said

later. "How did you find out about the pitcher's way of handling the ball? Frank replied: "Once I heard a man

who knew a lot about it describe the motions of a pitcher. He said the hand and arm should be held firmly with concentrated muscular control, but must give as well, in the lift and throw; and after all, you know, we use the same muscles when we play the piano. What other ones do we have?"

"I see now what my teacher means when she says, 'We must be firm in the particular muscles that are needed to do the job, but we must be relaxed in the other muscles that are not needed at that moment to do the job. The job might be to play an octave, or a scale, or a fast passage or anything.' It seems to make sense now."

"Sure," said Frank, "Let's go and play learned a good lesson on playing octaves a duet. I'll take the part with the octaves."

"No," said Ben, "I'll take that part,"

Duiz No. 37 (Keep score. One Hundred is perfect)

(Fifteen points)

1. If your teacher told you to play poco 5. Does a guitar have four, six, eight, or a poco diminuendo what would you ten strings? (Fifteen points) be expected to do? (Five points) 6. Which syllable should be accented in

cini, Mozart, or Verdi? (Ten points) 7. If your teacher told you to write an would you write? 8. How would you express the value of him as a musician? four sixteenth notes, one dotted eighth He invented a musical instrument

> by one note? (Ten points) scale? The sixth of which major them as they were revolved by a treadle. scale? (Ten points)

the word "pianist"? (Five points)

Answers on next page

(Ten points)

(Ten points)

The Brook and the Wind

The brooklet hums a charming song, And runs so briskly on its way: It seems to say most happily, In the spring, if you are near a "Come out, my dear, let's romp and play." Is waiting there for you to hear.

2. Was the opera "Aïda" written by Puc-

3. Was Gounod Bohemian, German or

French?

A motor boat on the river, lake, or

The wind that whispers through the trees versation." Has melody so soft and clear; This music of the great out-doors

Benjamin Franklin And Music

We think of Benjamin Franklin as a augmented triad on E, what notes scientist, writer, publisher, philosopher (Ten points) and statesman, but do we ever think of

note, and two thirty-second notes, called a harmonica, which was made of glass discs attached to a lathe or spindle, 9. G-sharp is the third of which major the discs being tuned to a scale and scale? The fifth of which minor played by pressing the fingers against

He also set clever verses to tunes which 4. What composer was born in 1732 and 10. Whose picture is given with this quiz? were popular at the time. He is said to have played the guitar, the harp, and the flute.

In his diary he wrote a "scheme of employment for twenty-four hours of a natural day." In this he says the evening hours should be given over to "put things in their places; have music and con-

Perhaps many of you do have music in the evening. What about "putting things in their places?" Think that over.

THE ETUDE

Junior Etude Contest

The JUNIOR ETUDE will award three at- Put your name, age and class in which tractive prizes each month for the neatest you enter on upper left corner of your and best stories or essays and for answers paper, and put your address on upper to puzzles. Contest is open to all boys and right corner of your paper. girls under eighteen years of age.

age; Class B, twelve to fifteen; Class C, one copy work for you. under twelve years.

this page in a future issue of THE ETUDE. ceived at the Junior Etude Office, 1712 The thirty next best contributors will re- Chestnut Street, Philadelphia (1), Pa. ceive honorable mention,

Write on one side of paper only, Do Class A, fifteen to eighteen years of not use typewriters and do not have any-

Essay must contain not over one hun-Names of prize winners will appear on dred and fifty words and must be re-No essay this month, Puzzle appears

CORRECTION The last question in the September Quiz was accidentally omitted from the printer page. The score therefore should add up to ninety instead of one hundred

Answers to Oniz

French; 4. Haydn; 5. Six; 6. The sec-

ond syllable, accent on "an": 7. E. G-

You may be surprised to receive this letter from another hemisphere. I think The Evens

is excellent and enjoy the classical composi-tions in it. I receive my copy two months after

it is distributed in America. Recently I took an exam and received honors and hope soon to take the examination which will give me the letters A. Mus. A. I like Chopin's music and saw the picture "A Song to Remember,"

about him. I would be pleased to have some pen friends in America.

We of the Junior Choir started our training about seven years ago. There are about thirty

of us. We hold rehearsals once a week and

have learned to focus our attention on our di-rector, Mrs. Hayes, and to concentrate on the

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sinds of entertainments in our community, we assisted in raising five hundred dollars for our County hospital. We have a large number of recordings of our various presentations throughout the years. We all hope we may bring more happiness

We all hope we may bring more happiness and love for music to all our friends, for we surely enjoy singing. From your friends, Donna and Leah Murphy,

(N.B. See JUNIOR ETUDE, December 1945, for a picture of this choir.)

Juniors of Schenectady, N. Y.

(See letter of Patricia Knowling

in America.
From your friend,
Dorrie C. Holmes (Age 16),
Tasmania

E, C-sharp, B. 10. Edvard Grieg.

DEAR JUNIOR ETUDE:

sharp, B-sharp; 8. By a half note: 9.

by Stella M. Hadden Place the words, when found, on the dots, one dot to a letter. The central letters, reading down, will give the name of a well-known opera.

Opera Pyramid Puzzle

1. A consonant; 2, the end of a measure; 3. percussion instruments; 4, be- 1. Play softer, little by little; 2. Verdi; 3. tween bar-lines; 5, composition for four performers.

_ * _ -- * - ----:---



Letter Boxers

(Replies to letters on this page must be sent in care of the JUNIOR ETUDE) DEAR JUNIOR ETUDE:

I am a student pianist and have thirteen pupils. We enjoy writing little songs. I would like to hear from other musicians. Arlene Spradling (Age 18),

I play the piano and drums and was re-cently in a recital. I hope someone will write Barbara Ann Meyers (Age 14),

I'm in my fifth year of piano and would like to hear from music lovers who study piano. Rosarito Quinones (Age 15), Puerto Rico

I have taken piano lessons six years and would like to hear from other music lovers. Irene Levine (Age 14). Pennsylvania

I have been studying plano five years and plan to become a concert pianist. My favorites are Chopin and Beethoven. Would like to hear from some good enthusiasts.

Rex Thomas Emery, Michigan

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COVER-"The Caveller of Roses" might be an excellent title for the fantastic and delicate cover of THE ETUDE for this month. The photographer, who resides in California, has inserted a page from Richard Strauss' famous opera, "Rosenkavalier," first produced in 1911 at Dresden.

The phantom hand tossing the rose toward the old violin is a subtle touch. giving a dream-like atmosphere to this charming picture.

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THE ETUDE

OCTOBER, 1948

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A Letter from Pepito Arriola

(Continued from Page 592)

notably musical. His father was a phy- and I resolved to play those works I the performance of well-known piano time in Berlin Wilmersdorf, to the First World War, Alberto Jonás, Berlin and all my friends there, of his brilliant pupil. During the Sec- up) and my whole library, musicnotes, Jonas the false information that Arriola Berlin Wilmersdorf, and the 10th of May in Berlin, Señor Jonás was broken-heart- foreigners to leave the city. ed over this. He died not knowing that So we went, myself and my son and his pupil, through all these years, had my two sisters and my brother-in-law, been continuing his music.

THE ETUDE the following letter, which Persons. There we stayed seven weeks,

My dear Dr. Cooke:

a time ago

one for a Magazine, having given be- where I am now. fore only interviews for the dailys. Natunally it is impossible for me to remem- since I have been concertising through ber you exactly when I have seen since my country. I joine two programs from thousands of persons for a few minutes my auditions in Barcelona. or more, but I am very, very glad to

I am dreadfully sorry about the news of Alberto Jonás being dead, I have admired and loved him, as a great musician, teacher, and person.

Now I will satisfy your curiosity and give you a short account over my musical activities since 1910

As you may know, I have travelled Sophocles "Philoctetes". all over the States in three consecutives seasons from Miami to Boston and from-San Diego to Seattle, including Cuba and Mexico. Afterwards I went to South America (1912-1913), In May 1914 I gave two recitals in the "Scala" Milano then I went to Berlin to prepare an European tourneé, but the first world war begun. this surprised me in Spain where I re-

mained through the whole war. 1919, I went again to South America, and 1920, I settled definitively in Germany with my whole family, living there since, till the Russians ocupied that city.

I was the first pianist there who played a Debussy recital, I also introduced Darius Milhaud (Sonata), Poulenc, and some others. 1923 I made a very extensive tourneé in Poland, and 1925 I married in Berlin.

Since then my concerts have been pecting your answer given exclusively in Germany, but only those I liked to do, I had earned enough

at such a very early age. His family was money to live absolutely independent. sician, but his mother was a musician, wanted I begun composing, and to study As a child, Pepito spoke French, German, by myself the Organ, I also teached my and Spanish fluently, but little English. sister Carmen, an extraordinary gifted Honors were rained upon him by Eu- planist. In the last years I have made ropean monarchs. His playing of the a great lot of broadcasting specially to most complicated works was meticulous South America. Then came the second and he rarely missed a note, even in world war, I remained through the whole

concertos and the rhapsodies of Liszt. Now I must rectify your informante When he was four years of age Arriola as you see I always played, even at was highly praised by Arthur Nikisch. home every day for nearly four hours. His principal teacher was the famous and never in my life have I been em-Spanish master, Alberto Jonás, with ployed in a garage as mechanic, I even whom he started to study at the age do not know anything about mechanics. of seven. After tours of Europe and the the only mechanics I know very well United States for three consecutive sea- are those of my fingers and wrists This sons, he returned to Europe. Subsequent can be testified by the musical world of

who was an intimate personal friend Two remarkable dates, the 23th of Noof the Editor of THE ETUDE, lost track vember of 1943 I lost my home, (burned ond World War someone sent Senor and manuscripts in the Kaiserallee 21 was working as a mechanic in a garage of 1945 the Russians gave order to all

on foot to the Elbe line, (my wife and Through a peculiar wind of destiny, my daughter remained in Austria), we information came to THE ETUDE that Ar- arrived in Magdeburg where the Rusriola was active in Spain and he sent sians put us in a Camp for Displaced we are reproducing just as it arrived: making music for the officers and lazarets then we passed the english zone very My dear Dr. Cooke:

good attended by the english forces, and
the "UNRRA," and through forcand and markable letter, and are quite astonished Belgium to France where they put us in about the fact that we have met so long jail because we had no transitvisum. After some not very handsome exper-I remember very well the interview iences there we arrived at the Spanish for THE ETUDE because it was the first border, and took the train to Barcelona

A few months later I played here, and

have find someone who remembers me as certs here, one of them with orchestra playing in first audition a plane concerto from a Brasilian composer Radames Gnattali

I also have finished a "Divertimento Concertante" for two pianos, string orchestra and flute, which I hope to play with my sister Carmen very shortly, and am planing a Musical Drama about

This are in big lines my activities. As for the next season I have no plans at all, I liked very much to go to the States, and to show that I am still playing at least so good (I can not speak otherwise from me) than before.

Actually Barcelona has not a very great musical life I guess if you could glance it now, you would find it decreasing, as I am sure myself would find the musical life in the States powerfully increased

Well, this looks like a interview number two, and perhaps interview number three may take place in Philadelphia, if the future has reserved this to me.

Please consider me as an old friend, and with many thanks for your information about my teacher Jonás, and ex-

I am allways very cordially yours



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PIECES

recital material!"

SIDE BY SIDE

An Intimate Kevhole Glimpse of the new Music Critic for Presser. Church and Ditson -

Mr. G. Clef

After Introducing him to our staff and finding him a suitable office, we asked Mr. Clef what he planned for his first review.

Mr. Clef will do only one review a month. He chose the works of noted music educator, author and composer, Ella Ketterer.

Before he wrote the review in final form. we asked Mr. Clef for his private opinion. He threw a jaunty salute at MIss Ketterer's pic-

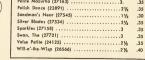
ture on the wall and sald enthusiastically, "Teachable, Playable, and Enjoyable!"

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(Please excuse Mr. Clef. He's getting ready for his next review—Ed.) DORE PRESSER CO.

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